

# MUSICAL AMERICA



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## DR. OTTO NEITZEL PRAISES CHICAGO

Warm Tribute to Windy City's Orchestra and Concert Public.

CHICAGO, Feb. 5.—Dr. Otto Neitzel, the distinguished pianist and lecturer, who was the soloist of the Theodore Thomas Orchestra concerts last week, is favorably impressed with the results of his observations during his brief tour of this country, now at an end.

In a recent conversation with a representative of MUSICAL AMERICA Dr. Neitzel remarked: "I have been both surprised and delighted by my experiences in this country, and Chicago particularly has interested me. I have just been talking with my old friend Hugo Heermann, comparing notes upon the prevailing conditions musically.

"I find so much that is new, interesting and inspiring in this part of the country. The concert-going public in Chicago I have found peculiarly receptive and encouraging; my audiences here were intelligent, wholesome and refreshingly free from the *blasé* air; such conditions are excellent for the artistic and educational impulse. You have fine educational institutions; and I have been informed that there are more young people studying music here than in any other city in the country.

"The Theodore Thomas Orchestra? Well, one cannot say too much for it; I must confess that the balance of this organization in its three divisions, strings, wood wind and brass, is better than that of any other orchestra that I know. As for my impressions in detail, I expect to do some writing on my return home, and I assure you it will be done without prejudice."

### \$10,000 FOR RUINED VOICE.

Emma Dambmann, Choir Singer, Wins Suit Against Traction Company.

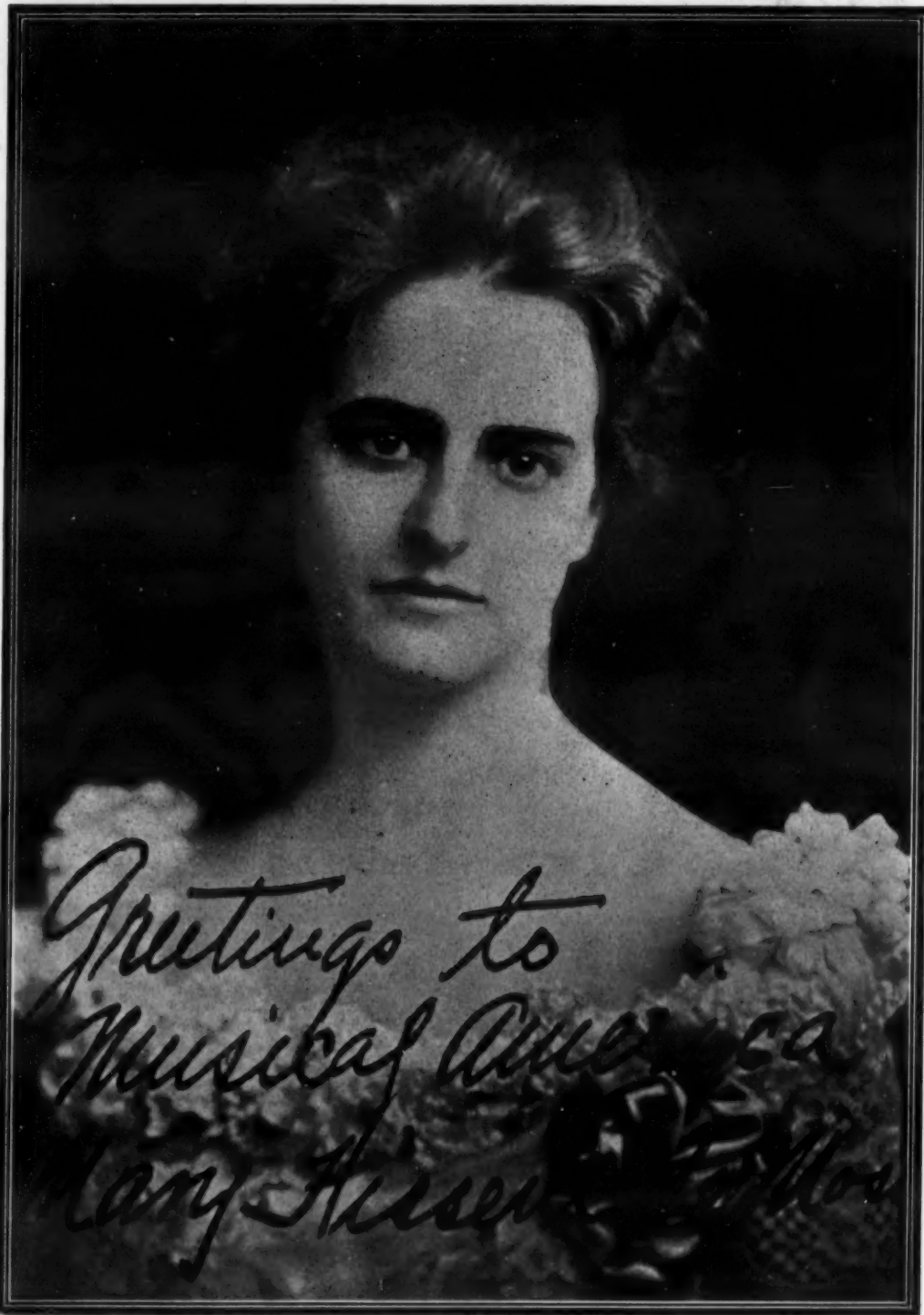
To Emma A. Dambmann, a singer, was awarded a verdict of \$10,000 by a Supreme Court jury before Judge Goff Tuesday, against the Metropolitan Street Railway Company. This was the second trial of the suit, the plaintiff having obtained a verdict on the first trial of \$13,809, which was appealed.

Miss Dambmann had been a soloist in the Yonkers Baptist Church, where, she says, she had received \$2,400 a year. She testified that on November 24, 1899, she was thrown from a car by a sudden lurch at Forty-second street near the Grand Central Station while attempting to alight. She says her voice was ruined by the accident. She sued for \$25,000.

On a motion to set aside the verdict as against the weight of evidence Judge Goff set a hearing for February 15 next.

### Mme. Schumann-Heink Ill With a Cold.

KANSAS CITY, Mo., Feb. 4.—Mme. Schumann-Heink, who is suffering from a bad cold, has canceled her engagement to sing here to-night and in Minneapolis, St. Paul, and Milwaukee on Wednesday, Thursday and Friday. She will leave Kansas City to-night for her country home at Singac, N. J. Her next engagement will be in Chicago on February 10. She hopes to return here in May.



MARY HISSEM DE MOSS

One of America's Leading Sopranos Who Has Achieved Great Success Through Her Performances in Concerts and Recitals (See Page 6)

### AFTER CONRIED'S POST?

Henry Higgins's Coming to America Awakens Speculation in Opera Circles.

The expected arrival of Henry Higgins, the London impresario, late this week, has caused well defined rumors to pass through operatic circles, to the effect that his coming has something to do with the directorship of the Metropolitan Opera House. Mr. Higgins is the brother of Lady de Grey, the English society leader, who twenty years ago, with the assistance of Sir Augustus Harris, resuscitated the opera in London.

After the death of Sir Augustus Harris the control of the Covent Garden Opera House fell into the hands of Henry Higgins, Andre Messager, now director of the Paris Opera House, and Neil Forsyth.

### Campanini Signed for Two Years.

Oscar Hammerstein signed a contract with Cleofonte Campanini the conductor, on Wednesday, for two seasons after present one at the Manhattan Opera House.

### MME. GADSKI BACK AGAIN.

German Soprano Will Sing "Isolde" at the Metropolitan Next Friday.

Johanna Gadschi returned from Germany on Saturday to enter upon her engagement at the Metropolitan Opera House. She will sing *Isolde* there for the first time in her life next Friday and thereafter appear twice a week, on an average, during the remainder of the season, as *Brünnhilde* in "The Ring" cycle, *Senta* in "The Flying Dutchman" and other Wagnerian heroines. She has a contract with Mr. Conried for five years.

The mother of Sara Anderson, the promising young American soprano in whom Mme. Gadschi is much interested, was at the pier when the German songstress arrived, to ask her if her daughter was likely to come home on her way to Australia, where she has an important engagement for appearances in grand opera. When told that Miss Anderson would go to Australia via the Suez Canal the mother burst into tears as, she said, the girl's father was dying and wanted to see her.

## AMERICAN MUSIC RECEIVES A HEARING

New Composition Played at the People's Symphony Concert.

The composition of an American was brought to public attention for the first time Friday night of last week, when the People's Symphony Orchestra, F. X. Arens conductor, played W. H. Humiston's "Southern Fantasy." Mr. Humiston was formerly organist of the Trinity Congregational Church in East Orange, N. J., and although he is a newcomer in the field of native composition, his work established him as a musician of rare creative genius.

The fantasy, Mr. Arens explained in his prefatory talk, was founded partly on the songs of Stephen Foster, the writer of minstrel ballads. The work was orchestrated attractively and had for its chief theme the inspiration, evidently, of the "Suwanee River," as well as the acknowledged one of the first bar of the prelude to Foster's "Angelina Baker." Dvorak's "The New World" most likely was another source of inspiration to the composer. Another interesting source noted in Mr. Humiston's composition is an old Boone County, Ky., baptizing hymn which was used to good advantage. The composer was called to the platform and greeted enthusiastically by the audience.

Chadwick's familiar "Melpomene" was another American composition brought forward by the orchestra on this occasion, and it was presented with commendable spirit and warmth of expression.

Grieg's "Lyric Suite" and Mendelssohn's violin Concerto, with Anna Otten as soloist, completed the programme. The violinist achieved such brilliant results that the audience gave her four recalls.

## PARISIANS EAGER TO HEAR "SALOME"

Strauss Will Receive \$8,000, Besides Ten Per Cent. of Receipts For Ten Performances.

PARIS, Feb. 4.—New York's rejection of "Salome" has increased the eagerness of Parisians to hear the Strauss-Wilde music-drama, and it is likely that the production will take place this Spring.

"Salome" would have been performed here before this but for the demands of Richard Strauss, the modesty of which Parisians do not seem to appreciate. Negotiations were under way for its production at the Opera House, but Herr Strauss demanded that he benefit by special privileges, which would violate two articles of the regulations of the Society of Authors, which governs all productions here.

The composer will receive \$8,000 besides 10 per cent. of the receipts. This will make "Salome" an expensive production for the ten nights it is contemplated to present it. Every performance must be made a gala one if the hoped for profitable results are to be obtained from a work that will cost ten times as much as the works of Wagner or Verdi. Mlle. Desjourné, the creator of the part of *Salome* in Berlin, will sing in the character here.



# ORCHESTRA AND CHOIR TO JOIN FORCES IN NEW YORK CONCERTS



THE PITTSBURG ORCHESTRA, EMIL PAUR, CONDUCTOR

## MRS. ZEISLER WITH SCHEEL'S ORCHESTRA

Philadelphia Audience Gives Royal Greeting to Noted Pianiste.

PHILADELPHIA, Feb. 2.—Appearing as the soloist at this week's Philadelphia Orchestra Concert, Mrs. Bloomfield-Zeisler was welcomed enthusiastically. She played Moszkowski's Concerto in E major, Op. 59 in a manner that proved that her enforced absence from the concert platform has not detracted from her skill. There was the same blending of feminine delicacy and almost masculine manipulation that characterized her previous performances.

Moszkowski's Concerto makes great demands upon its interpreter, but Mrs. Zeisler met them triumphantly. The whirlwind of applause at the close was only a just tribute to a great artist.

The orchestral numbers were Schubert's Ninth Symphony in C major and Alexander Hazounow's "Scenes de Ballet," Op. 52. For beauty of tonal effect and clearness of utterance Scheel and his orchestra were at their best. A. H. E.

## GWILYM MILES'S SUCCESS.

Noted Baritone Returns from West After Winning New Laurels.

Gwilym Miles, the noted baritone, has just returned to New York, after a highly successful tour of the West.

At Steubenville, O., his singing of Mendelssohn's "Elijah" with the Steubenville Choral Society was such as to bring him an ovation. The inspiration breathed into every line of the great work seemed to have entered the singer and lent to his

noble voice the fire and enthusiasm of the prophet.

Small wonder, then, that enthusiasm should have impelled his auditors to the liveliest demonstrations of approval.

In Indianapolis, where he sang with the Roberts Park Choral Society, in a production of Handel's "Messiah," his voice, again, was the main feature of interest of the evening. Storms of applause followed each well-known recitative and air, which Mr. Miles gave with the greatest authority and spirit.

## VICTOR HERBERT PROTESTS

Says Copyright Bill Does Not Give Composers Adequate Protection.

WASHINGTON, Feb. 1.—Victor Herbert, the composer, who is in Washington in the interest of a copyright law, to-day issued a statement, in which he said:

"I am here in behalf of the composers to protest against the Copyright bill reported to the House by Mr. Currier, which not only does not protect us against the reproduction of our works by phonograph records and perforated rolls, but deprives us of rights which we enjoy under existing law. Complete justice is done to us by Senator Kittredge's bill, and we appeal to Congress to support his bill."

## Operatic Performances for Charity.

BERLIN, Feb. 2.—The Prince of Monaco has offered to send at his own personal expense the whole opera company now performing at Monte Carlo, 162 persons, to this city to sing seven operas for charity. The proceeds of six performances will be distributed among the poor, while the money taken in at the seventh will form the nucleus of a fund for building a French hospital here.

Ernesto Consolo, the brilliant Italian pianist, who has just returned to Chicago from several very successful concerts in the East, will give a recital in Music Hall, March 5.

## SCRIABINE'S OWN PLAYED IN RECITAL

Russian Pianist Again Gives Programme of Original Compositions.

Determined to make the most of his opportunities in America, Alexander Scriabine, the Russian composer-pianist, again presented a programme of his own works at Mendelssohn Hall, Wednesday evening of last week, and again exhibited the same qualities in both capacities as at his former recitals.

The composition of his programme was also much as on a previous occasion. A preponderance of preludes—there were nine—in which channel Mr. Scriabine's musical thoughts manifestly love to flow—were interspersed with three études, two impromptus, a "Quasi Valse," a "Mazurka" and a "Feuillet d'Album" formed two groups between which came a sonata in G sharp minor, in which the young Russian proved that he is in no wise hampered by tradition. Contrary to the usual method of procedure of the sonata form, this work consists of but two movements, the first "Andante," the second "Presto." In both, Mr. Scriabine, as indeed in every one of his numbers, proved his masterly touch in the interpretation of a mood and his almost inexhaustible command of vivid and unhackneyed melody.

One wonders how it is that so mild-eyed an individual should be father to a "Poème Satanique," but so it is, and to quite a diabolic furore did the climax ascend.

Mr. Scriabine's left hand is evidently the darling of his muse, for on each of his programmes has appeared a work "for left hand only." This time it was a "Valse," tremendously difficult and interesting as well.

As for Mr. Scriabine as an interpreter of his own works, his handling of the keyboard is mechanical, although his touch is light and of a pleasing quality. A man of greater physical robustness might have done more credit to the composer in rendering the really interesting compositions.

Although there were twenty numbers given (including the sonata) the recital lasted barely more than an hour. The audience was appreciative and recalled the artist many times after the various selections and at the close of the evening.

## MAYOR WEAVER'S TASTE.

"Rather Hear One Popular Air Than Twenty Classical Selections."

PHILADELPHIA, Feb. 4.—In selecting Richard Schmidt to succeed the late Adam Jakob as conductor of the Summer Concerts in Philadelphia parks, Mayor Weaver declared:

"I am very partial to the airs of the day. As far as I am concerned I would rather hear one popular air than twenty classical selections."

## Benefit for Emil Fischer.

Heinrich Conried has been petitioned by a number of persons to aid in a benefit for Emil Fischer, the well-known Wagnerian basso, who is in financial need. He was at one time a great favorite and was celebrating his fiftieth anniversary as a singer. Last Winter he met with an accident, breaking his leg, and this has precipitated his present distress. The petition is signed by Harry Harkness Flagler and by many other admirers of the basso.

## Eames to Sing at Palm Beach.

PALM BEACH, FLA., Feb. 4.—Announcement has been made that Mme. Emma Eames, of the Metropolitan Opera Company, will give a song recital in the Royal Poinciana Hotel the night of February 28. This will be directly after her concert engagement in Jacksonville. There is much interest in the coming event, which will be the musical feature of the season.

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## NEW YORK WILL HEAR TWO NOTABLE ORGANIZATIONS NEXT WEEK



THE MENDELSSOHN CHOIR OF TORONTO, A. S. VOGT, CONDUCTOR

The most notable musical events of the coming week in New York will be the joint concerts of the Mendelssohn Choir of Toronto, A. S. Vogt, director, and the Pittsburg Orchestra, Emil Paur, director, in Carnegie Hall on Tuesday and Wednesday evenings.

In view of the unique interest attached to the first appearance in the metropolis of the Toronto choral organization, whose reputation for artistic achievement of the highest order has extended far beyond the Canadian border, with the result that its annual series of concerts in its home city draws many music connoisseurs from both sides of the line, the career of the conductor who has brought its work up to so high a level is a matter of timely comment.

A. S. Vogt, who is now in his forty-fifth year, is a Canadian by birth. An alumnus of the New England Conservatory of Music, Boston, he went to Germany in 1885 and continued his studies there for three years. On his return to Canada, in 1888, he was appointed organist and choir-master of Jarvis Street Baptist Church, Toronto, a position he held until last May, when he resigned owing to the pressure of other duties.

During his régime the choir of this church enjoyed the reputation of being the finest in Canada and constituted a training-school for many of the most successful Canadian choirmasters.

In recognition of Mr. Vogt's services to the cause of music in his native land the University of Toronto last Summer conferred upon him the degree of Mus. Doc., honoris causa.

He is examiner in music at the university and is one of the leading teachers of the piano at the Toronto Conservatory of Music, an institution with an enrolment of 1,600 students. He is also the author of a work on pianoforte technique, which, published in 1900, is now in its sixth edition.

Aggressive and determined in all his work, this energetic Canadian is personally modest and unassuming; on the platform he avoids all ostentation. Although fearlessly frank and outspoken in support of his convictions, he enjoys wide popularity both among his colleagues and the laity. He is one of those men of high ideals, who, by dint of perseverance and unlimited energy, properly applied, have risen to enviable positions in their country's favor.

The Mendelssohn Choir, which was organized in 1894, numbers 220 members.

Each candidate for admission is subjected to a rigorous test as to qualifications of voice and musical intelligence, and every season there is a long waiting-list of applicants.

For the past six years the society has had associated with it in its public appearances the Pittsburg Orchestra. So great is the interest in the annual week of concerts that the entire capacity of Massey Hall, Toronto, which seats nearly 4,000 people, is invariably oversubscribed for in advance, notwithstanding that four concerts are given.

The programmes of next week's concerts were published in detail in last week's MUSICAL AMERICA. A notable feature of the second concert will be the first performance in New York of Emil Paur's arrangement for full orchestra of Brahms's variations on a theme by Schumann, Op. 23.

## PITTSBURG MALE CHORUS.

## New Organization Sings Creditably Under James Stephen Martin's Direction.

PITTSBURG, Feb. 4.—The first concert of the Pittsburg Male Chorus, the latest musical aspirant for public favor, James Stephen Martin, conductor, was given Friday evening, January 26, in Pittsburg Carnegie Music Hall, assisted by Mme. Marie Rapold, from the Metropolitan Opera Company, New York.

The club numbers seventy-five voices, thirty-five tenors and forty basses, and the balance of parts is excellent. Great care had evidently been exercised in the selection of the choruses, with the result that a programme was offered of genuine musical worth.

Mr. Martin is a gifted man in the capacity of conductor of such a choir. His

preparatory drill was thorough, for there was always a prompt attack, real elegance of diction, a refinement of nuance and in the Nun of Nidaros, a dramatic conception and interpretation.

## Emma Showers with Nordica.

Emma Showers, pianiste, was the assisting artiste at Mme. Nordica's concerts in Nashville, Tenn., January 23 and Birmingham, Ala., January 24. Miss Showers easily won her audience by her splendid playing and received several encores that were almost equally as insistent as the repeated calls for the great soprano herself. All her selections were rendered in a finished style and with an exceptionally beautiful touch. Her interpretations of the works of Chopin, Schumann and Liszt showed a thorough appreciation and understanding and an execution almost technically perfect.

## WASHINGTON SOCIETY'S PLANS.

## Friday Morning Club Arranges Interesting Scheme for Balance of Season.

WASHINGTON, Feb. 4.—The programme of last week's meeting of the Friday Morning Club was devoted to the origin and development of the dance. Mrs. Sebree, Mrs. Lee Phillips, Mrs. Knorr, Mrs. Carter, Mrs. Brett and the Misses Biddle, Heinrich, Kendall, Kelly and Allen took part.

Many interesting events are planned for the remainder of the season. This week Alwin Schroeder will give a cello recital; for February 15 a miscellaneous programme is being arranged; French composers will be heard February 22; March 1 will bring scenes from Humperdinck's "Hänsel und Gretel"; March 8 will be chorus day; March 15 will be devoted to a

miscellaneous programme; on March 22 works by Elgar, Strauss, Wolf and Kaun will be given; Bach will be featured on April 5, and MacDowell in the following week, and there will be a miscellaneous programme on April 19.

## Musical in Mr. Buchhalter's Studio.

A musicale was given at the residence of Simon Buchhalter, No. 890 Park avenue, on Thursday evening, January 24. The following artists contributed to the programme: Alexander Scriabine, the Russian composer-pianist; Orel Borris, baritone, and Simon Buchhalter, pianist. Among those who attended were Alexander Scriabine, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. L. Clement, Mrs. Green, Miss F. Rafsky, Misses M. and T. Bluestone, Miss L. Horwitz, J. M. Cahn, Orel Borris, Dr. J. M. Sittenfield and J. E. Franke.



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## MELBA AND BONCI IN "RIGOLETTO"

Sammarco Proves Valuable  
Acquisition to the Manhat-  
tan Opera House Forces.

### ONE WEEK AT THE MANHATTAN

Wednesday, Jan. 30—"Carmen"; Mmes. Bres-  
sler-Gianoli, Arta, Trentini, Giaconia; MM.  
Dalmores, Sevelhac, Glibert, Dadda, Mug-  
noz, Reschiglian.  
Thursday Jan. 31—"Rigoletto"; Mmes. Melba,  
Gracimini, Severina, Zaccaria; MM. Bonci,  
Ancona, Arimondi, Mugnoz.  
Friday, Feb. 1—"I Pagliacci"; Mme. Donalda,  
MM. Bassi, Sammarco, Sevelhac, Ventur-  
ini. "Cavalleria Rusticana"; Mmes. Russ,  
Giacomini, Severina; MM. Dalmores, Sevel-  
hac.  
Saturday, Feb. 2, Matinee—"Il Barbiere di  
Seviglia"; Mmes. Pinkert, Trentini; MM.  
Bonci, Ancona, Arimondi, Glibert, Ventur-  
ini.  
Evening—"Les Huguenots"; Mmes. Russ, Zep-  
pelli, de Cisneros; MM. Bassi, Ancona, Ari-  
mondi, Sevelhac.  
Monday, Feb. 4—"Carmen," with MM. Donalda  
in the cast.  
Wednesday, Feb. 6—"I Pagliacci" and "Caval-  
leria Rusticana."

The special performance of "Rigoletto" at the Manhattan Opera House on Thurs-  
day of last week attracted an audience  
notable for the number of regular patrons  
of the older institution on Broadway that  
it included. With Mme. Melba and Mr.  
Bonci in the leading rôles, a unique ar-  
tistic pleasure was guaranteed, and the  
performance fully met the highest expecta-  
tions of the crowded house. Both Melba  
and Bonci were at their best, while Mr.  
Ancona as *Rigoletto* and Mr. Arimondi as  
*Sparafucile* surpassed their previous  
achievements in these rôles.

On Friday the first performance of "I  
Pagliacci" was the occasion of the debut  
of Mario Sammarco, the new baritone.  
As *Tonio* Mr. Sammarco displayed a  
voice of high range, of resonant, sonorous  
quality and expressive dramatic power.  
The applause that followed his singing of  
the prologue was a significant demonstra-  
tion of his hearers' satisfaction. Mme.  
Donalda as *Nedda* and Mr. Bassi as *Canio*  
shared the honors with the newcomer.

In "Cavalleria Rusticana," which was  
coupled with the Leoncavallo opera, Mme.  
Russ and M. Dalmores gave effective por-  
trayals of *Santuzza* and *Turiddu*, respec-  
tively. The work of the orchestra and  
chorus, under Mr. Campanini's bâton, was,  
needless to say, inspiring.

"Carmen" was given for the ninth time  
on Monday, when, despite the unfavorable  
weather conditions, a full house again en-  
joyed Mr. Hammerstein's admirably  
rounded off production of Bizet's tuneful  
opera.

### MR. VON ENDE'S CONCERT.

Miss Chittenden and Mrs. Waterhouse  
Assist Violinist in Fine Programme.

Hermegh von Ende gave the second of  
his four concerts devoted to new and  
rarely heard works at the American In-  
stitute of Applied Music, New York, on  
Wednesday afternoon last week, when he  
had the coöperation of Kate S. Chittenden,  
pianiste, and Viola Waterhouse, soprano.

That the programme presented was one  
of the most enjoyable that Mr. von Ende  
has yet arranged was attested by the un-  
usually happy frame of mind throughout  
of artists and audience alike. The instru-  
mental numbers were two sonatas for vi-  
olin and piano by old Italian masters, one  
by Pietro Nardini (1725-1793), the other  
by Francesco M. Veracini, a contem-  
porary of Johann Sebastian Bach, his  
dates coinciding exactly with those of the  
great German composer, 1685-1750. The  
characteristic charm and classic purity and  
dignity of both compositions were effec-  
tively realized in the eminently artistic  
playing of Miss Chittenden and Mr. von  
Ende. Mrs. Waterhouse contributed a  
group of seven songs of marked beauty by  
Eugen d'Albert, "Gedankenstille," "Wie-  
genlied," "Hessisch," "Auch ein Schick-  
sal," "Die schweren Brombeeren," "Selbst-  
gefühl" and "Knabe und Veilchen."

The third of this interesting series of  
concerts will be given by the Von Ende  
String Quartette on Wednesday after-  
noon, February 27.

### Dalmores and Donalda to Tour.

R. E. Johnston last Wednesday perfected  
arrangements whereby Pauline Donalda  
and Charles Dalmores, two popular singers  
of the Manhattan Opera Company, will ap-  
pear in concerts under his direction at the  
close of the opera season.

## SYMPHONY ORCHESTRA HEARD IN COLUMBUS

Elizabeth Rindsfoos and David Sherry  
as Soloists Are Accorded Warm  
Reception.

COLUMBUS, O., Feb. 4.—The Columbus  
Symphony Orchestra gave a concert in  
Memorial Hall on Friday evening, when a  
programme of varied interest was pre-  
sented in a commendable manner under  
the direction of Franz Ziegler. The solo-  
ists were Elizabeth Rindsfoos, pianiste,  
and David Sherry, violinist.

The orchestra's numbers were Litolff's  
"Robespierre" overture, Jesse Worthing-  
ton's arrangement of Saint-Saëns's "Twil-  
ight in Algiers," two of Grieg's Nor-  
wegian dances, Schubert's unfinished sym-  
phony, two "Rustic Scenes," by Charles  
T. Howe, the flute soloist of the or-  
chestra, and Chaminade's "Ballet Sym-  
phonique."

Miss Rindsfoos played Weber's "Con-  
certstück" in F minor with beautiful qual-  
ities of tone, technical dexterity and gen-  
uine musical sentiment. Her encore num-  
ber, Liszt's "Waldeuschen," was equal-  
ly effective. David Sherry's performance  
of De Beriot's ninth concerto came as a  
surprise to most of the audience. This  
eleven-year-old boy displayed a degree of  
technical velocity and mature understand-  
ing that augurs well for an unusually  
bright future. His further development  
under Mr. Ziegler's instruction will be fol-  
lowed with keen interest.

### YORK HEARS CLARENCE EDDY.

Noted Organist Creates Enthusiasm by  
His Masterly Playing.

YORK, PA., Feb. 4.—The auditorium of  
Zion Lutheran Church, which has been  
closed since October last, was reopened  
last week with an organ recital given on the  
newly installed pipe organ, by the noted  
New York organist, Clarence Eddy. The  
hall was filled beyond its seating capacity.  
Even the aisles were crowded by music  
lovers anxious to hear the master artist.

The new organ proved an instrument  
worthy the beautiful music and the able in-  
terpreter. Exceedingly gratifying must  
have been the applause that crowned each  
number. Bach's "Toccata" in F; a "Min-  
uet" in A by Sully; a "Gavotte" in F by  
Martini, Guilman's Fifth Sonata, dedi-  
cated to Mr. Eddy; Schubert's "Am  
Meer," arranged by the organist; Bart-  
lett's "Suite" in C minor, also dedicated to  
Mr. Eddy; Theodore Wendt's "Cantique  
d'Amour"; a new "Scherzoso" in D by  
R. Huntington Woodman; Horsman's  
"The Curfew" and Alfred Hollins's "Tri-  
umphal March" made up the programme.

### MUSURGIA CONCERT.

Hans Kronold and Grace Davis Soloists  
with Singing Society.

Hans Kronold, cellist and Grace Davis,  
soprano, were the soloists at the concert  
of the Musurgia, under the direction of  
Walter Henry Hall Tuesday night in  
Carnegie Hall, New York. Both of these  
young artists won the favor of the large  
audience by their artistic performances.

Mr. Kronold played Boellman's "Sym-  
phonique Variations." Schumann's "Träu-  
merlei" was his extra number. For his  
second number he played Popper's "Rhap-  
sodie Hongroise." Miss Davis sang a  
pastorale by Veracini, Rubinstein's "The  
Lark," and Hammond's "Im wunderschö-  
nen Monat Mai." For her recall number  
she sang "The Sweetest Flower that  
Blows."

The society's programme included the  
"Skye Boat Song," "The Bonnie Banks of  
Loch Lomond," Elgar's "O Happy Eyes"  
and Stanford's "Corydon, Arise."

### American Singer's Debut.

Edna Hoff, a young American singer  
who has been studying abroad, made her  
first appearance in New York last week  
at a recital given at the residence of Mrs.  
Alexander at No. 4 West Fifty-eighth  
street. Miss Hoff rendered gracefully a  
suite of German songs and a suite of  
French songs and responded to several en-  
cores. She was assisted by Franklin  
Riker, the composer.

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## ALOIS BURGSTALLER SINGS "SIEGFRIED"

First "Carmen" Performance  
at Metropolitan Lacks  
Spirit.

### ONE WEEK AT THE METROPOLITAN

Wednesday Jan. 30—"Siegfried"; Mmes. Fleisch-  
er-Edel, Kirkby Lunn, Rappold; MM. Burg-  
staller, Van Rooy, Goritz, Reiss.  
Friday, Feb. 1—"Lohengrin"; Mmes. Eames,  
Homer; MM. Burrian, Goritz, Blass, Mühl-  
mann.  
Saturday, Feb. 2, Matinee—"Carmen"; Mmes.  
Fremstad, Rappold, Mattfeld, Jacoby; MM.  
Rousselière, Journet, Begue, Simard, Reiss,  
Dufliche.  
Evening—"La Traviata"; Mmes. Abbott, Jacoby;  
MM. Dippel, Scotti, Bars, Dufliche.  
Monday, Feb. 4—"Tosca"; Mme. Eames; MM.  
Caruso, Scotti, Dufliche, Rossi.  
Wednesday, Feb. 6—"Tannhäuser"; Mmes.  
Farrar, Fremstad, Alten; MM. Burrian,  
Van Rooy, Blass, Reiss, Mühlmann.

Alois Burgstaller made his first ap-  
pearance at the Metropolitan this season  
in the title part of Wagner's "Siegfried"  
on Wednesday of last week. His interpre-  
tation of this rôle is familiar to New  
York opera-goers, but on this occasion his  
work was conceived on broader lines and  
with more convincing effect than ever be-  
fore. Mme. Fleischer-Edel's *Brünnhilde*  
again proved to be one of this singer's  
most congenial rôles, while Mr. Reiss as  
*Mime* and Mr. Goritz as *Alberich* re-  
peated their admirable impersonations of  
these parts.

Mr. Conried's first performance this sea-  
son of "Carmen" on Saturday afternoon  
was not altogether satisfactory from the  
standpoint of dramatic unity. Mme. Frem-  
stad as the Merimée heroine was vocally  
delightful, but her portrayal was deficient  
in realistic intensity. She acted with more  
reserve and less vitality than when she  
appeared as the alluring cigarette girl last  
season. Mr. Rousselière's *Don José* is  
not one of his best parts, while Mme. Rap-  
pold's *Micaëla* is as yet crude and super-  
ficial. M. Journet as *Escamillo* was hamp-  
ered by the dispiriting work of the or-  
chestra, conducted by Mr. Bovy, and the  
minor rôles seemed to be affected also by  
the lack of inspiration in the atmosphere  
generally.

In the evening Bessie Abbott was called  
upon to substitute for Mme. Sembrich in  
"La Traviata." Her attractive person-  
ality and pleasing voice enabled her to  
make a favorable impression as the con-  
sumptive *Violetta*.

On Monday Mme. Eames, Mr. Caruso  
and Mr. Scotti again shone with all the  
more brilliant lustre through the contrast  
supplied by the singers of the subordinate  
parts in Puccini's "Tosca." The composer  
was called before the curtain to receive  
a special meed of applause.

### William Lavin Sings "Messiah."

ST. THOMAS, ONT., Feb. 3.—Handel's  
oratorio "The Messiah" was sung in Trin-  
ity Church Tuesday of last week by the  
Handel Choir under the conductorship of  
J. H. Jones, and was undoubtedly the  
finest performance of the work ever given  
in this city, a fact due largely to the ex-  
cellence of the tenor, William Lavin. A  
finer rendering of the part it would be  
difficult to conceive. His singing of  
"Every Valley" and "Comfort Ye" was  
perfect, both as regards voice quality and  
expression. H. Ruthven McDonald,  
basso; Leonora James-Kennedy, soprano,  
and Miss Ellar, contralto, all did excel-  
lent work.

Nearly two hundred music lovers assem-  
bled Sunday evening of last week at the  
home of Marie Cross-Newhaus to listen to  
the excellent programme presented by  
Gregor Gaitz-Hocky, Adah Campbell  
Hussey, Eleanor Stark Stanley, Elizabeth  
Boyd, James Lieblich, Clifford Wiley and  
Elizabeth Ruggles. Among the numbers  
given was the Prologue from "Pagliacci,"  
selections from Lehmann's "In a Persian  
Garden," the "Prayer" from "Tosca" and  
Godard's famous "Berceuse."

## SUNDAY MUSICALE IN THE RUSSELL STUDIOS

Deszo Nemès and Mme. Nemès Entertain  
Large Gathering of New York  
Music Lovers.

That Walter Russell's artistically ar-  
ranged studios in the Central Park Studio  
Building, West 67th street, New York,  
form an ideal setting for an afternoon  
musicale was realized last Sunday by the  
assemblage of prominent members of New  
York's professional circles that were priv-  
ileged to hear a choice programme, per-  
formed by Deszö Nemès, violinist, and  
Mme. Nemès, pianiste, whose recent re-  
turn to New York to reside has been  
warmly welcomed on all sides.

The performance of Beethoven's so-  
called "Russian Champagne" sonata in G  
was an example of admirable ensemble  
playing and broad, authoritative interpre-  
tation. The succeeding solo numbers  
reached an equally high standard of ar-  
tistry. Mr. Nemès gave Saint-Saëns's  
"Rondo Capriccioso," an aria by Tenaglia,  
Sarasate's arrangement of Chopin's E flat  
nocturne and Hubay's "Hungarian Scenes"  
with fine qualities of tone, finished phras-  
ing and sincere musical feeling; while  
Mme. Nemès's poetic imagination and  
masterly lucidity of style were displayed  
in Lachner's "Praeludium and Toccata,"  
the Pergolesi-Joseffy aria and Moszkow-  
ski's "Près du Berceau."

Both artists seemed inspired to give of  
their best, and the ready responsiveness  
of their hearers betokened the keen en-  
joyment their playing afforded.

### Junger Maennerchor Concert.

PHILADELPHIA, Feb. 4.—The second con-  
cert of the Junger Männerchor given at  
their hall, on Sixth and Vine streets, last  
evening, was successful in every way.  
Under the direction of Louis Koemmenich  
the chorus sang Volkslieder by Hugo  
Jungst, Max Meyer Olbersleden, A. Dar-  
gomyzsky, A. von Othegaven, S. Jadas-  
sohn, and F. Van der Stucken, with the  
precision and delicacy of tone shading for  
which these singers are noted. Dr. Wil-  
liam P. Grady, who possesses a pure and  
sympathetic tenor voice, sang W. von  
Bausnern's "Spielend flattert um die  
Rose" with the Männerchor a *capella*  
with such splendid effect that it was re-  
demanded. Gertrude Keppelmann-Landis,  
violiniste, played Vieuxtemps's "Fantasie  
Appassionata" with skill.

A. H. E.

### Selma Pfeiffer in Recital.

Selma Adelina Pfeiffer, soprano, ap-  
peared in recital at the Young Men's He-  
brew Association Hall, New York, Sun-  
day afternoon, in conjunction with five of  
her pupils of piano, Josie Goldstein, Julia  
Laski, Florence Hart, Mildred Lang and  
Gertrude Lefkowitz. Miss Pfeiffer herself  
sang Hahn's "Si mes vers avaient des  
ailes" and Beach's "Juni." Godard's Trio,  
Op. 32, for piano, violin and cello, was  
rendered by H. Graboff, G. Gaitz-Hocky  
and S. Pfeiffer.

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## MONTREAL CHORUS IN TWO CONCERTS

Pittsburg Orchestra Assists  
the Philharmonic—Hall  
Too Small.

MONTREAL, Feb. 4.—The growing necessity for a large music hall in this city was wofully illustrated Monday and Tuesday evenings when the Philharmonic Chorus gave its two Winter concerts with the Pittsburg Orchestra. The stage of the Monument National allows seating capacity only for the chorus; a special platform had to be built for the orchestra in the proscenium by removing two or three rows of seats. Through lack of adequate space the Pittsburg men numbered only a few more than fifty.

Emil Paur has a hold on the Montreal public such as no other conductor has ever acquired. Each of his appearances on the stage was saluted by hearty rounds of applause.

The programme of Monday was the following:

Symphony, No. 3, "Heroic"....Beethoven  
Choral, "The Swan and the Skylark"

Gavotte .....Goring-Thomas  
Songs with piano—

a, "A Memory".....Goring-Thomas  
b,

c, "Shall I, Wasting in Despair"  
Wilson

Mrs. Genevieve Clarke Wilson.  
Variations on a Theme by Schumann

Orchestrated by Emil Paur.  
Three Cavalier Songs for Baritone

Solo and Male Chorus.....Stanford  
1, "Marching Along"

2, "King Charles"

3, "Boot, Saddle, to Horse and Away"

Herbert Witherspoon and Philharmonic  
Chorus.

Rhapsody, "Española".....Chabrier

Encores were the order of the day for the orchestra. After the gavotte, by Rameau, the audience was rewarded for its persistent applause with Schumann's "Traumerei"; an extra also followed the Brahms Variations, the prelude to the third act of Lohengrin, which brought the people to their feet crying "Bravo!" Mr. Paur asked the men to join him in bowing to the audience.

The choral works were conducted by Dr. Harriss. Of the Philharmonic, it must be said to the credit of Dr. Harriss and his associate conductor, F. H. Blair, that a wonderful change has been effected. From an almost insignificant organization it has been turned into a well balanced, well trained body that should eventually become a cause of pride to this city.

Mrs. Genevieve Clarke Wilson was better appreciated in the songs than in "The Swan and the Skylark," in which there is little to show the artistic qualities of the soprano. Herbert Witherspoon, basso, is a favorite here. His clear, full voice delights any audience that enjoys a thorough artist.

The Tuesday concert contained the overture Fingal's Cave, Mendelssohn; Tchaikowsky's Fourth Symphony; overture "Oberon," Weber; Don Juan, tone poem, R. Strauss, and the Rienzi Overture. The chorus sang "The Sands of Dee" by Harriss, conducted by the author; this was very well received by the audience. The Black Knight, by Elgar, was conducted by F. H. Blair. The concert was an unqualified success.

### Virgil Pupils in Recital.

A students' recital at the Virgil Piano School, in New York, Monday night, was the means of introducing eight promising

## PORTLAND'S ENSEMBLE PIANO PLAYING CLUB



THE SCHUBERT OCTETTE OF PORTLAND, HELEN LAMSON ELWELL, CONDUCTOR

PORTLAND, ME., Feb. 2.—The recitals given last week by the pupils of Helen Lamson Elwell served to illustrate the excellent results this teacher is accomplishing in a field that she has made peculiarly her own—ensemble piano playing.

With the exception of one solo, Beethoven's "Pathétique" sonata, which was played with technical certainty and mature understanding of the musical contents of the work by Mary Lowell, the programme consisted entirely of ensemble numbers arranged for eight players at four pianos. In these two classes appeared the Schubert Octette, and the Mo-

zart Octette. The latter played the "Toreador's Song" and the "Habanera" from Bizet's "Carmen," while the Schubert Octette's numbers were Beethoven's third "Leonore" overture and fifth symphony, Kramer's "Joyful Holiday" and Wagner's "Der Ritt der Walküren."

The playing of both octettes was characterized by admirable precision of attack and rhythm, nicety of balance and shading and refined taste. Especially commendable was the performance of the two movements of Beethoven's C minor symphony.

The Schubert Octette is composed of

Florence Woodbury, Minnie Clark, Ina Barbour, Mary Lowell, Mary Wetherbee, Rowena Brackett, Ethel Davis and Fannie Harford. The members of the Mozart Octette are Mrs. E. H. Boody, Mary Prince, Cassie Young, Geneva Clark, Florence Flower, Ina Barbour, Bessie Green and Catharine Peterson.

Mrs. Elwell's studio is well adapted for the rehearsals of her ensemble organizations. By a clever arrangement of mirrors her indications with the bâton can be seen equally well by all the players. The achievements of the Schubert Octette have already established it as an important factor in the musical life of this city.

## MISS THURSBY GIVES ENJOYABLE MUSICALE

Wassily Safonoff and Signor  
Bonci the Guests of  
Honor.

A notable gathering of musicians and celebrities in other walks of life attended the fifth Friday afternoon musicale in the series being given by Emma Thursby at her Gramercy Park home in New York city. Alessandro Bonci, the illustrious tenor of Oscar Hammerstein's Manhattan Opera Company, and Wassily Safonoff, the Russian conductor, were the guests of honor.

The programme was of artistic excellence throughout. Maurice Kaufmann, violinist, played Vieuxtemps's ballade and polonaise and Beethoven's Romance in G; Reba Cornett Emory, a gifted pupil of Miss Thursby, sang the "Caro Nome" from Verdi's "Rigoletto," Weil's "Spring Song" and Handel's "Cara Selvi"; Rafael Navas, the Spanish pianist, gave Borodin's "Au Convent," Schumann's "Aufschwung" and

Leschetizky's intermezzo in octaves, and Bernard Landino sang Giordani's "Caro mio ben." Later in the afternoon Regina Arta, of the Manhattan Opera House, kindly consented to sing the aria of *Salome* from Massenet's "Herodiade." Mme. Emma Howe, of Boston, also sang.

The guests included, in addition to those already mentioned, Prince del Drago, Count and Countess Fabri, Count Addrovandi, Count and Countess Massiglia, Commander and Mrs. Jerold Kelly, Miss Kelly, Mr. and Mrs. Oliver Wells, Mrs. Henry Poor, Signor Perugini, Signor Campanini, the Misses Hewitt, Mrs. Edward Lauterbach, Mrs. Henry Dimock, Mrs. Alexander Robb, Mrs. William Loomis, Mrs. Isaac Fletcher, Carl Blenner, Mr. and Mrs. William Alfred Perry, Mrs. Alphonse Marie Mucha, Mrs. E. Frank Coe, Mr. and Ernest Picnotta, Mrs. Waller Rumsey Marvin, Mrs. Edward C. Bodman, Captain and Mrs. Alexander Branchi, Mrs. Howard van Sinderen, Mrs. Charles Tracy and Miss Tracy.

### Chicago Trio Plays.

The Beethoven trio, M. Jenette Loudon, pianiste; Otto Roehrbom, violinist, and Carl Brueckner, 'cellist, gave the first of a series of concert's Thursday evening at Martine's Hall, Chicago, assisted by Elaine de Sellem, contralto.

### NOT MME. CALVE, AFTER ALL.

Mysterious Stranger Thought She Was,  
But Later Changed Her Mind.

Admitting she had become confused as to her own identity, a woman who said she was Mme. Calvé after her arrival from Italy on Thursday of last week on the *Königin Luise*, has left the Hotel Breslin presumably en route for Syracuse.

The name under which she had registered in the hotel, "Miss Brooks," she said was not her own either, though the name on the passenger list of the steamship, "Miss Maude Nelson," she said was really hers.

She told a room clerk she had been studying music in Europe and recently she had become convinced she was Mme. Calvé. This conviction, she said Monday, had quite worn away.



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Willy Hess, Ernst Perabo, George Proctor, H. G. Tucker  
Alice Robbins Cole, Alwin Schroeder, and The Madrigal  
Club, composed of the following numbers: Sopranos, Miss  
Annie Estelle Hollis, Mrs. Gertrude S. Holt, Mrs. Blanche  
M. Kilduff, Miss Teresa Mahoney, Mrs. Gertrude Miller  
Woodruff, Miss Jeanette Belle Ellis; contraltos, Mrs.  
Louise Bruce Brooks, Mrs. Bertha Cushing Child, Miss  
Adelaide Griggs, Mrs. Celestine Cornelison, Miss Abbie  
Nickerson; tenors, Bruce Hobbs, Thomas Johnson, Robert  
Martin, George J. Parker, Heinrich Schurmann; basses, D.M.  
Rabcock, W.B. Phillips, Clarence H. Wilson, I. B. Merrill,  
Geo. H. Woods.



## ELLIS PLANS LONG TOUR FOR MELBA

**Boston Manager Busy With Plans For Great Artists.**

Boston, Feb. 4.—C. A. Ellis of Boston is looking forward to a busy season in 1907-1908. As manager of the Boston Symphony Orchestra, the Boston Symphony Quartette and the Longy Club, which give, all told, a rough total of 175 concerts in a season, he has enough to keep most men busy. The orchestra will make another week's trip to the Middle West in January, 1908, and the quartette will probably go West in the Autumn. He is also the manager of Mme. Melba, Paderewski, and Mme. Olga Samaroff. Mme. Melba is now planning a long concert tour which will embrace about forty cities, and mean the whole of the season in America. This is being booked now.

Paderewski comes to America in October, to give in the neighborhood of one hundred concerts. His tour will begin at the end of October and run into May. A goodly portion of these concerts are already booked. Mme. Samaroff, who will have given about seventy concerts by the end of this season, will give about the same number next year. She plans some concerts in England and the Continent next Spring and Autumn, but will begin her third American tour in November.

Despite the printed reports that Dr. Muck has been re-engaged by the Boston Symphony Orchestra for a term of years, nothing of the kind has happened and such announcements are, to say the least, premature. It is no secret that the Boston Symphony Orchestra is most desirous of retaining the services of this distinguished musician and efforts are being made to this end. Nor is it a secret that Dr. Muck wants to stay in America; but he is bound to Berlin by a contract for six years which goes into effect next Fall, for the condition on which his leave of absence was granted was that he should sign this contract. It remains to be seen, therefore, whether the German Emperor will release him from his engagement in Berlin, for the release must come directly from William II.

### Hammerstein Has a New Soprano.

Oscar Hammerstein has just announced the engagement of a new coloratura soprano, Alice Zeppilli, who has sung at Monte Carlo and more recently with an opera company in Mexico. It is not decided when she will make her first appearance at the Manhattan Opera House.

## Noted Soprano Devotes Leisure Time To Petting Family of Cats and Dogs

**Mary Hissem-De Moss Enjoys Home Life and Domestic Duties, She Tells Interviewer.**

IN a little fairy bower of books and music, tall palms and gigantic overhanging ferns I found Mary Hissem-de Moss carefully removing an imaginary particle of dust from a slender green vase. "There is nothing I love so much as housework," Mrs. de Moss confided to me, "excepting, of course, my singing. I just love this little two-by-four apartment, because it's home. I am never so happy as when busied about the house. I think I would rather wash dishes than do anything else. But I can't cook so well. One day, recently, when the maid went out, I prepared the dinner, with the result that my husband begged me to stick to my singing—and send for the doctor."

"And then I love pets, cats and dogs of all kinds. In fact I love anything that I can cuddle. When we first moved here I kept one room just for my pets. I had a fox terrier and four little pups. The floor of the room was covered with sawdust and the doggies could romp to their hearts' content. At night when I went to bed, Mr. de Moss would bring them in and they would play and scamper about, until, in sheer exhaustion, they would drop asleep, all snuggled around me. And then Mr. de Moss would carry them back to their kennel. You see I am a country girl and have all the tastes of the country girl. In fact, I attribute my excellent health to the fact that, no matter what the weather, I take at least an hour's walk a day."

"I have high boots and a short skirt, which I don't lift, and go out in the worst weather. And then I sleep with my windows wide open. In fact four or five times last Winter I awoke in the morning to find the snow piled up on my bed, almost to my knees, and had to call the maid to shovel me out!"

And Mrs. de Moss, whose delicate beauty suggests the fragile loveliness of the little flower Star of Bethlehem, laughed with delight at the memory of her snowy quilt.

"I haven't known a day's illness in over eight years," the singer added, "and I have never been so happy in my life, and I'm thirty-five years old" (Mrs. de Moss might



MRS. DE MOSS AND HER PETS

pass for a girl of twenty-two), but I wouldn't wish myself a day younger. Why shouldn't I be perfectly happy? I have my art, my little home and I married my first sweetheart. We were born in the same little country place, went to school together, and were sweethearts then, and were engaged seven years.

"When I am not on tour I am studying, for the artist must either go forward or backward, and an audience is quick to see."

"How I do wish I could devote more time to a domestic life! If I could have my dearest wish gratified I should have a great big house in the country, with a great big log fire and a great big cat curled down beside it, and I would look into the flames crackling and flickering and think, 'How much better this is than going on tour!'"

"I have talked so much of my love of home that you must think I don't love my art as much as I do my home, but on the day of a concert I am just like a race horse, just eager to get at it. Some day, though, I am going to have that home in the country, with all the pets and flowers and plants imaginable."

E. L.

## WOULD ELIMINATE THE GLOOMY OPERAS

**W. P. Stephens Says He is Tired of Depressing Productions.**

In a letter to the New York "Herald" W. P. Stephens makes a strong plea for the elimination of the gloomy and ghastly operatic productions so popular nowadays, and urges that joyous works be given in their place.

"I note in the 'Herald' of January 28," writes Mr. Stephens, "that Charles Henry Meltzer attempts to defend the production of 'Salome' at the Metropolitan Opera House by decrying the entire operatic repertoire as suggestive and unmoral; a sad case of befouling one's own nest in a bad cause."

"It does not appear that the mere fact that 'Faust,' 'Carmen,' 'Tristan' and 'Rigoletto' are what they are is in any way a justification for the selection of Oscar Wilde's work as a grand opera libretto; but even if such were the case, there are many operas which cannot justly be classed as either suggestive or unmoral."

"What of 'Aida,' 'Lohengrin,' 'Romeo et Juliette' and 'Die Meistersinger'? Certainly these great works prove that opera need be neither unmoral nor physically revolting in order to be enjoyable. The list might be extended indefinitely: 'Fidelio,' 'Le Prophète,' 'Der Freischütz,' 'Flying Dutchman,' 'Siegfried,' 'Rheingold,' 'Magic Flute,' 'Barber of Seville,' 'Martha,' 'L'Elisir d'Amore,' 'La Fille du Regiment,' 'La Dame Blanche,' 'Mignon,' 'Obéron,' 'Der Trompeter von Sakkingen,' 'Don Pasquale,' 'Hamlet' and 'Lakmé.' \* \* \*

"During the nine weeks already elapsed of the Metropolitan season the lovers of opera have been called on to run the whole gamut of the gloomy, the ghastly and the gory—the mixed horrors of 'Tosca,' the iodoform and cold 'pizen' of 'Fedora,' the tubercular terminations of 'Violetta' and 'Mimi,' and, as the crowning glory, the salacious 'Salome'—the only relief being the barley sugar sweetness of 'Hänsel und Gretel.'"

"I, for one, hunger to hear an opera in which no one is murdered and in which I can see the pretty feet of Mme. Sembrich dancing to the joyous and gladsome if meaningless music of Mozart, Donizetti and Strauss—not Richard, but Johann."

"Why is it that, at this particular time when there seems to be a genuine demand for opera comique and good music of the lighter class, such works as 'The Marriage of Figaro,' 'L'Elisir d'Amore,' 'La Fille du Regiment,' 'Il Barbiere,' 'Die Fledermaus,' and 'Fra Diavolo' obtain no greater recognition at the Metropolitan than a perfunctory mention in the season's prospectus?"

### Louisville Festival in Armory.

LOUISVILLE, Feb. 4.—Arrangements have been completed by the executive committee of the Music Festival Society whereby the festival to be held here on April 18, 19, 20 and 21 will be given in the Armory. Only the south half will be used, but the main floor and balcony will have a seating capacity of 6,000. This end will be separated from the unused half of the hall by a fireproof curtain.

### Miss Fulton Sings at Reception.

Zoe Alexine Fulton, the accomplished contralto and soloist of the Lenox Avenue Collegiate Reformed Church, New York, sang several numbers at the recent reception for the Rev. Dr. Edgar Tilton, Jr. She was compelled to respond to several encores, so pleasing were her solos. Both in quality of voice and manner of expression Miss Fulton proved to be a singer of great promise.

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THE GREAT RUSSIAN VIOLINIST



## Indian and Negro Music Presented at Unique Concert in Carnegie Hall

Students of Hampton Institute Sing Plantation Melodies and Songs of the Hunt, of Love and War—Folk-Songs of the Redmen Prove of Interest—A Great Work Being Done By Institution.

Much has been written of the place and value of negro and Indian melodies in American music, yet not much practical work has been done to bring to the notice of music lovers, in a systematic way, the product of the negro and Indian life and temperament.

In Carnegie Hall, New York, Tuesday night, a body of negroes and Indians, students of Hampton Institute, Hampton, Va., entertained an audience which completely filled the large auditorium, with plantation melodies and songs of the hunt, of love and of war.

The meeting was held under the auspices of the Armstrong Association, in order to arouse interest in the Hampton Institute, of which more anon. The presiding officer was Robert C. Ogden. Speeches were made by two negroes, Thomas C. Walker, a graduate of Hampton College, now a lawyer, who recently refused an offer of the consulship to Guadeloupe, West Indies; Robert R. Moton, in charge of the military discipline at Hampton, and Charles Doxson, an Onondaga Indian, who up to the age of eighteen years could speak no English. The fact that education is the solution of the "negro problem" was the keynote of all the addresses.

The main feature of the evening, however, was the music, presented by a chorus of fifty negroes and fifteen full-blood Indians.

The programme of Indian folk-songs embraced a "Pueblo Hunting Song," a "Sioux Love Song" and an "Omaha War Song."

The rhythmic beat of the tom-tom accompanied the chant of the "Pueblo Hunting Song" and the "War Song." The Hunting Song seemed strangely to lack the qualities which might be presupposed in music intended to accompany the chase. But quite another meaning than that of triumph or blood-thirsty desire may be read in it, if one considers the Indian's own view of the hunt. To him it was a highly ceremonial activity, for which the hunters prepared themselves with prayer and concentration of thought upon the quarry.

The Redmen showed the effects of good training, and in response to the demand for an encore gave a "Hero Song," but their voices had not the beauty of tone and flexibility of those of the negroes. The stolidity and self-restraint characteristic of the Indian temperament were evident in all their work.

On the other hand, the negroes exhibited a particularly fine tone quality, full and rich, and sang with much more abandon than the more embarrassed Indians. One dance song, which brought four encores, ran as follows:

Juba had a lovely wife,  
She was yellow, big and fat;  
Juba killed a yellow cat  
To make his wife a Sunday hat.

The rest of the songs were "Go to Sleep, Mammy's Baby," "Joshua Fit de Battle of Jericho," "Boss is Callin', Let 'er Drive, Boys," "What in de World's de Matter Here?" "Little 'Liza Jane," "Keep Me from Sinking Down" and "Oh, Freedom! Oh, Freedom!" In all of these were prominent the rich melodiousness of the plantation man's outpouring.

With the Indian, song was not a spontaneous overflow of a musical nature, but rather the studied expression of an idea.

The negro, on the other hand, was characterized by a remarkable natural feeling for rhythm, melody and imagery and constantly exhibited his musical impulses in spontaneous bursts of song. The seething force of a deeply emotional temperament submitted to the pressure of persistent oppression found an outlet in songs which were the expression of a present emotion, or which were especially fitted to the work then in hand.

At Hampton these unwritten songs of slavery, called "Plantation Songs," are diligently sought and preserved. They fall into three classes, religious songs, work songs and dance and game songs. It was at Hampton that Indian students were first allowed the freedom of their own art-expression and were urged to sing their own songs.

With the Indian, songs were not common property, but belonged, as the case might be, to clan, or individual, or to some rite or ceremonial, and could, as property, be bought and sold. Often, the songs were but a portion of the recited story, and burst forth when the stress of emotion became too great for mere words. Indian singing is always in unison and never progresses more than four tones in any one direction. From a literary standpoint, the words are poems unique in imagery and fragrant with the breath of the open.

The Hampton Normal and Agricultural Institute, which, owing to its conservation of original melodies of the black and red races, deserves consideration from a musical as well as humanitarian point of view, was founded in 1868 by General Samuel Chapman Armstrong. Its primary purpose was to make the newly freed negroes self-reliant, self-respecting and self-supporting. It was one of the first insti-



HAMPTON INSTITUTE ORCHESTRA

Musical Organization Composed of Indians—An Interesting Feature of the Academic Life in Virginia Institution

to some 1,200 students. Every student receives instruction in manual training, the academic branches and agriculture. Most of the boys learn trades and all the girls are taught cooking, sewing and house-keeping. The Normal Department trains many teachers. The school has sent out between 7,000 and 8,000 graduates.

The students pay for their own board and lodging, earning the money, in most cases, by doing various kinds of work in the Institute. Tuition is free to the students and is provided for by donations to the school in the form of scholarships. Every student reports regularly to the giver of his scholarship. E. L.

### EDWIN GRASSE'S RECITAL.

Young Violinist Distinguishes Himself at Second Concert This Season.

Edwin Grasse, the distinguished young violinist, gave his second concert of the present season in Mendelssohn Hall, Wednesday evening, before a large and appreciative audience that thoroughly enjoyed the excellently arranged programme, and showed its appreciation by repeated encores and much applause. The interest of the evening was centered in the Brahms trio in E flat major, Op. 40, for violin, horn and piano, performed for the first time in New York, by Herman Dutschke, horn; George Falkenstein, piano, and Mr. Grasse, violin. The trio proved to be a most delightful composition, showing the composer at his best, entrancing in the charm and beauty of its themes and the unity of its construction.

Mr. Grasse gave an effective, musicianly rendition of all his solos, his performances being infused with a soulful and temperamental coloring of his own.

Elizabeth Schaub, a most promising young soprano, who is gifted with a sweet, sympathetic, high soprano voice of much charm and temperament, was most enjoyable in all her numbers.

The following programme was presented:

1. Trio in E flat major..... Brahms  
Hermann Dutschke, Edwin Grasse,  
George Falkenstein.
2. Songs: a. Lenz..... Hindach  
b. An ein Veilchen..... Brahms  
c. Aufträge..... Schumann  
Elizabeth Schaub,  
(J. Pizzarello at the piano)
3. Ciaccona..... Pach  
Edwin Grasse
4. a. Romanze..... Joachim  
(From the Hungarian Concerto)  
b. Two Hungarian Dances..... Brahms-Joachim  
Edwin Grasse
5. Chanson Provençale..... Del'Acqua  
Elizabeth Schaub.
6. Arie from the Suite Ancienne..... Vieuxtemps  
b. Zigeunerweisen..... Sarasate  
Edwin Grasse



HAMPTON INSTITUTE BAND

Composed of Negro Students at the Hampton Institute in Virginia

### Blumenberg to Live in Paris.

Marc A. Blumenberg, editor and chief owner of the "Musical Courier" and "Music Trade Extra," has determined to make his home, in the future, in Paris. He has ordered all his furniture shipped there from his home in this country. He is expected here, within a few days, to settle up his affairs, after which he will return to Paris for good. His publications have been in the market for some time.

tutions in America to correlate industrial training with academic education as a means of developing character.

Hampton has steadily progressed along the lines laid down by its founder, training negro boys and girls, and since 1878 Indians also, to be good workmen, good farmers, good home-makers, cooks and seamstresses, good teachers and helpers of their people.

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## GABRILOWITSCH IN BUFFALO RECITAL

Eminent Pianist Entertains  
With Programme of  
Interest.

BUFFALO, Feb. 3.—Gabrilowitsch has come and gone and left behind him the memory of a great musician, and an evening of unmixed delight. The young Russian has not been heard here for several years, and since that time has matured wonderfully. His technique is more than sufficiently resourceful for the demands of the most exacting music. While his playing shows all the repose which springs from mastery and a large conception of the work as a whole, it is remarkably varied, and not only in each composition, but in the constitution of his programmes exhibits the charm of the pianist's versatility. Above all, the poetry and grace of his touch invest everything with interest.

Mr. Gabrilowitsch opened the afternoon with Beethoven's "Rondo" in G, in which he immediately and completely won his audience. Three Bach numbers, which followed, strengthened the impression he had made. The most unbounded enthusiasm was created by the Gavotte in E minor, arranged by Saint-Saëns, which was given with such fire and such wealth of tone color as to captivate the listeners.

Chopin's great sonata in B flat minor was interpreted with almost startling originality. The "Marcia Funèbre" was exceedingly impressive, although taken in a tempo somewhat more hurried than that to which one is accustomed.

Schubert's "Moment Musical" in B flat and a "Menuet" in B minor were both admirably adapted to the fine sentiment of Mr. Gabrilowitsch's art.

Two new preludes in A minor and D minor by Arensky, and a Leschetizky "Intermezzo" in octaves were interesting. The programme closed with a new composition by Mr. Gabrilowitsch, a "Theme Varié," which exhibited the musician in a new and acceptable rôle. He gave several encores.

M. J.

### MISS ORNER'S RECITAL.

Young Norwegian Soprano Appears to  
Good Advantage in Carnegie Hall.

Inga Orner, a young Norwegian soprano of the Metropolitan Opera House, gave a programme, consisting largely of Norwegian songs, at Carnegie Lyceum, New York, Sunday afternoon.

Miss Orner's stage presence is impressive, her voice is fresh, resonant and well produced, and her style easy and forceful.

In songs by Grieg she was particularly happy. In addition to three numbers by that composer, her programme included "Mat Kveld" by Agathe Baker Grondahl, Millard's "Waiting," a "Romance" from "Aida" and an air from "Faust." Martinies Kriens proved an excellent accompanist.

## ST. LOUIS ANXIOUS TO HEAR "SALOME"

One Pastor, However, Says He Would  
Regret to See the Music-Drama  
Given There.

St. Louis, Feb. 4.—St. Louis does not join in the condemnation meted out by New York to Strauss's "Salome." Indeed many would welcome the production of the opera here:

Alfred Robyn, the composer, says: "I was among those invited to see the last dress rehearsal of 'Salome' in New York. I think if there is any chance to have a production here, St. Louis would welcome it."

Charles W. Galloway, conductor of the Apollo Club, says:

"The wonderful artistic triumph of 'Salome' easily outbalances any objections which might be urged against the production of the opera."

The Rev. Dr. L. H. Dorchester, pastor of the Lindell Avenue Methodist Episcopal Church, said:

"I am very liberal in my ideas about the opera and theatre, but I certainly would regret to see 'Salome' produced here."

### GEORGE MURPHY'S QUARTETTE.

Grand Rapids Singer Will Present  
Young Women in Recital.

GRAND RAPIDS, MICH., Feb. 4.—George Murphy is preparing a quartette of young women for a recital to be given in the near future. Aside from the solo work the participants will be heard in duets, trios, and quartettes arranged for women's voices.

The two sopranos are Elizabeth Moor and Grace Dymond of Akeley Hall, Grand Haven, and the two contraltos are Minnie Wheeler Reynolds and Charlotte Summer-ville of this city.

One of the most important numbers will be the "Entrance of the Gods in Walhalla," from Wagner's "Rheingold," Miss Dymond will sing the part of "Wog-linda," Miss Moor that of "Wellgunda," and Miss Reynolds that of "Flosshilda." Two of the quartettes will be Gow's "Home They Brought Her Warrior Dead" and Liszt's "The Bonds Are Fallen From St. Elizabeth."

Carl Ehrens, a young New York violinist who went to play at a concert of the Y. M. H. A. last week, left his instrument, a Cremona violin which had belonged to his father, who was killed in the San Francisco earthquake, on a piano while he warmed his fingers in an adjoining room. When he returned for the instrument it was gone. However the thief was discovered and the violin restored to its owner.

Pupils of the American Violin School, Chicago, gave an interesting recital Saturday at Kimball Hall. Blanche Kerner, pianiste, and Bessie McLaine Moore, soprano, also contributed numbers.

## COVENT GARDEN NOW HAS GERMAN OPERA

Young Conductor Gives Fine  
Performances During  
First Week.

LONDON, Feb. 2.—The promised season of German opera, under Ernest van Dyck, so patiently awaited, has, at last, commenced, under the most favorable auspices.

"Die Meistersinger" was selected to open the bill for the week and made a beginning whose excellent impression was not marred by the following performances of "Lohengrin," "Der Freischütz" and "Die Walküre." Leopold Reichwein, of the Mannheim Opera, is probably the youngest conductor that Covent Garden has known during its operatic existence, yet he achieved excellent results and conducted the "London Symphony" players, who constituted the orchestra, with authority.

Excellent in voice and bearing was the Hans Sachs of Fritz Feinhals. The Walter of Mr. Kraus is well known here, and exhibited the same merits of interpretation and flaws of vocalization as on previous occasions. Hermine Bosetti, the Munich soprano, sang Eva's music, particularly the more sustained passages, with great charm, while the David of Hans Bussard showed one of the most felicitous readings of the part that Covent Garden has yet seen. Add to these good things a Beckmesser whom Franz Adam made especially droll in the scene of the serenading, and a Pogner whose songs fell sonorously from the lips of Allen C. Hinckley and the admirable cast is complete.

"Lohengrin," which was given at the Wednesday matinée, confirmed the good impression made by Mr. Reichwein. His quiet, assured manner and perfect control of his forces are most praiseworthy. Aino Ackté invests the rôle of Elsa with new charm by her youthful and pleasing personality. The Ortrud of Marie Brema is a fine conception. Interesting also as Lohengrin was Mr. Hérold, the Danish tenor, whose sweet yet powerful voice was exceptionally fine throughout the last act, and blended remarkably well with Mme. Ackté's in the scene in the bridal chamber. "Der Freischütz," which was given in the evening, had been anticipated with considerable interest, as the work had not been heard in London for many years. Mme. Bosetti as Aennchen was delightful, as was Mr. Hinckley as Caspar. The opera was beautifully mounted.

### Violinist's Body Found in River.

PHILADELPHIA, Feb. 4.—The mystery attending the disappearance on December 22 of Frank Sylvester Morton, the young violinist of the Philadelphia Orchestra, was cleared up yesterday. His body was found floating in the Delaware River and was identified by friends who knew him intimately. His family in Boston have been notified.

A. H. E.

## FATE OF "SALOME" HARDEST ON ARTISTS

Months Devoted to Study of the Opera  
by Conductor and Singers All  
for Naught.

Writing in the New York "World" on the banishment of Strauss's "Salome" from the stage of the Metropolitan Opera House, Edward Ziegler asks: "What about the artists who were concerned in this production, and who gave their brains and their strength to studying these ultra-difficult rôles?"

"It is known that Mme. Fremstad has been laboring with this part for about seven months. All during the Summer she studied and rehearsed it, and she has devoted herself to numberless stage rehearsals since her arrival in New York. It was the consensus of opinion that as Salome this artiste was superb, that never before had her dramatic art and her vocal achievements reached so high a plane. What recompense has Fremstad? What reward has Alfred Hertz, the conductor, who for months and months has been studying and unravelling this, the most intricate of operatic scores? Hertz upset his Summer plans, he witnessed as many performances of 'Salome' in Germany as possible; he traveled to Paris to rehearse it with Fremstad, and he has held probably thirty rehearsals with his orchestra in New York, and now his labor is for naught. What about the preparation of Van Rooy, and of the minor singers?"

"These questions must remain unanswered, but those responsible for the removal of 'Salome' cannot blink the fact that they have acted with no regard for the artists concerned."

### ORPHEUS CLUB IN DETROIT.

Corinne Rider-Kelsey as Soloist Wins  
New Laurels.

DETROIT, Feb. 5.—With Corinne Rider-Kelsey as soloist, the Orpheus Club of this city gave one of the most enjoyable concerts of the season at the Church of Our Father, last week, under the direction of Frederic Alexander. A large audience was present and every number loudly applauded.

Among the works given, was Gounod's "Gallia," in which the club had the assistance of the Church Choral Society, which is also under the leadership of Mr. Alexander. Both organizations did highly creditable work. Mrs. Rider-Kelsey proved herself an artiste of great ability. Her voice is fresh, strong and well-handled, her enunciation a model of clarity. With the club she sang also Dell-Acqua's "Chanson Provençale." Alone, she sang a group of songs by modern composers which found great favor. The club gave, for the first time in Detroit, five part songs by Edward Elgar from the Greek Anthology and two songs by Horatio Parker.

"Music is often an instrument of evil." "Yes, of course, but then we use nothing but an upright piano."—Baltimore "American."

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## FROM BEYOND THE SEAS

Charles Manners is contemplating a London production of "Madam Butterfly" in English.

Sir Charles Stanford is at work upon a setting of Lord Tennyson's "Ode on the Death of the Duke of Wellington."

Edward Grieg has directed that after his death and his wife's, the town library of Bergen is to receive his manuscripts, correspondence and other documents.

Eugene Ysaye, the famous violinist, is to appear as an operatic conductor at the season of German opera at Covent Garden this month. He will direct Beethoven's "Fidelio."

Minna Yopfer, a little girl of eleven years, a pupil of Leschetizski, appeared recently in Vienna with Alberto Jonas with remarkable success. The little girl has extraordinary talent, and even at this age, plays like a finished artist.

Liza Lehmann's light romantic opera, "The Vicar of Wakefield," is making so great a hit that after its career at the Prince of Wales Theatre it will have a second run at some other house. The

theatre mentioned has been promised for the production of another work.

Not since Christine Nilsson's farewell some years ago, has there been such enthusiasm at a concert in Vienna as that accompanying the first performance of Mahler's sixth symphony, which was given there in January. The composer himself conducted it at an extra concert of the Konzertverein.

Here is another story of Brahms's austerity: A composer of widespread reputation had conducted the remarkably successful first performance of a new symphony, and after answering many "calls," spoke to Brahms, hoping for a word of kindly greeting, while offering him his MS. score. "What beautiful paper you use," was all the greeting the composer received.

Harold Bauer played recently for the first time in Nantes. The vigor and precision of his touch, his marvelous sureness, his interpretation, always interesting because always individual, intelligent and sane, excited the liveliest demonstrations of enthusiasm. The "Andante" of the "Sonata Appassionata" and the "Carnaval," above all, the "Intermezzo" were perfect.

## RALPH KINDER'S ORGAN RECITALS

More Than 5,000 Philadelphians Hear Series of Programmes Given During January.

PHILADELPHIA, Feb. 1.—Ralph Kinder, organist of the P. E. Church of the Holy Trinity in Rittenhouse Square, has been giving a most successful series of weekly organ recitals during January. At the concluding one on Saturday last the following programme was rendered:

March (from a wedding suite), G. Ferrata  
Aria in C.....G. M. Dethier  
Fugue in E flat (St. Anns).....J. S. Bach  
Choir, Hear My Prayer.....Mendelssohn  
(By request.)

Fantasia in E flat.....Saint-Saëns  
Andantino in D flat.....E. H. Lamare  
Scherzo.....W. C. MacFarlane  
Overture to "Tannhäuser".....R. Wagner

On other occasions the soloists have been Mrs. Henry Hotz, soprano; Elizabeth Pattee Wallach, contralto; Miss N. Reid Eichelberger, contralto, and Theodore H. Harrison, baritone. More than 5,000 persons have attended the series.

### One Performance of "Parsifal."

One performance of "Parsifal" is announced for this season at the Metropolitan Opera House. The opera will be given on February 22, with Olive Fremstad, Anton Von Rooy, Marcel Journet, Robert Blass, Otto Goritz, Alois Burgstaller and Josephine Jacoby in the cast.

Adam.—"I'm afraid you'll find your paucity of clothing a bit trying when Winter comes."

Eve.—"At all events, I'm well fixed for the opera!"—"Bohemian."

## OPERA SINGERS IN ORATORIO.

Berlioz's "Damnation of Faust" Given in Concert Form.

Berlioz's "Damnation of Faust," without costumes and scenery, drew an unusually large audience to the Metropolitan Opera House Sunday night.

It was the first time that opera, or as the programme put it, a "dramatic legend," had been put on this season in the form of a concert. It pleased the big audience immensely.

The soloists were Geraldine Farrar, Marguerite; Charles Rousseliere, Faust; Pol Plançon, Mephistopheles, and Bernard Begue, Brander.

### Victor Ocellier's Debut.

The feature of the ninth Sunday evening concert at the Manhattan was the first appearance here of M. Victor Ocellier, recently engaged by Mr. Hammerstein to augment his forces. M. Ocellier had an enthusiastic reception, and the large audience was lavish of its applause after his first number, Massenet's "Herodiade." His second number, "Malgré Moi," (Pfeiffer) was received with an even more cordial manifestation of approval. Others on the programme were Mme. Russ, Mme. de Cisneros and M. Altchevsky.

An interesting fact in connection with the double bill, "I Pagliacci" and "Cavalleria Rusticana," which was presented at the Manhattan Opera House on Friday evening of last week is that Oscar Hammerstein was the first manager to give "Cavalleria" in New York. The opera, under his directorship, had its debut at the Lenox Lyceum in 1893. Neuendorf was conductor, and Mme. Januschowski sang the soprano rôle.

## ORGANISTS MEET IN PHILADELPHIA

Pennsylvania Chapter of the American Guild Holds Its Sixteenth Public Service.

PHILADELPHIA, Jan. 28.—The sixteenth public service of the Pennsylvania Chapter of the American Guild of Organists was held on Wednesday in St. Paul's Presbyterian Church, West Philadelphia, of which Russell King Miller, A. G. O., is choirmaster and organist.



RUSSELL KING MILLER  
Organist and Choirmaster of St. Paul's Presbyterian Church, West Philadelphia

Mr. Miller played Vivet's "Absoute"; a "Fantasie and Finale" by Joseph Rheinberger, was given by H. Brooks Day, F. A. G. O., of St. Luke's Church, Brooklyn, N. Y., and Homer Bartlett's "Chorale, Introduction and Scherzo" by S. Wesley Sears, A. G. O., of St. Clement's, Philadelphia.

The anthems, "Heaven and Earth Display His Grandeur," by Mendelssohn, "In Heavenly Love Abiding," Horatio Parker, and "Save Us, O God," Edward C. Bavis-tow, were effectively sung by the choir of St. Paul's Church, composed of Sara Richards and Mildred Faas, sopranos; Mrs. Russell King Miller and Bertha Brinker, contraltos; Charles Hunsberger and John R. Bentley, tenors, and George Russell Strauss and Guido Ferrari, basses.

The church, which, newly erected, is one of the largest and handsomest edifices in West Philadelphia, was crowded, and the occasion was a success in every sense of the word. A. H. E.

The definition of popularity as given by a salesman in a large music store is one that may be applied to other things besides songs.

"Is this a popular song?" asked a young woman, holding up a sheet of music brilliantly decorated in red and green.

"Well, no, miss," said the salesman, assuming a judicial air, "I can't say it is as yet. Of course lots of people are singing it and everybody likes it, but nobody's got tired enough of it yet for it to be what you'd call a popular song, miss."—"Youth's Companion."

## NOTES OF INTEREST IN CHICAGO MUSIC

Activities of Emil Liebling, William H. Sherwood and Others.

CHICAGO, Feb. 4.—Emil Liebling, Chicago's popular pianist, gave a chamber music concert at Kimball Hall last Wednesday evening, assisted by Helen Brown, Ralph Rowland and Paul Schoessling. The programme of music consisted of a trio in D minor, Op. 49 by Mendelssohn; several songs by Helen Brown; Andante and Variations for piano and violin from Beethoven's Sonata, Op. 47 and a trio in B flat major by Rubinstein. It is understood that Mr. Liebling has received an unusually large number of offers this season for his services in piano recitals, particularly in the South.

William H. Sherwood, the American pianist, finds his popularity undimmed this season, and is in so great a demand for recitals that he has been compelled to secure extra help in conducting his school. Last week he gave concerts at Wichita, Kans., as soloist with Henning's Symphony Orchestra, a very promising organization, comprising sixty-one young instrumentalists. The day following this appearance Mr. Sherwood gave a recital at Winnifred, Kans. Last month he gave concerts in Memphis, Tenn., Little Rock, Ark., Milford, Tex., El Paso, Tex., Columbus, Mo., Ardmore, I. T., and Norman, Okla. In March Mr. Sherwood makes a concert tour of the Pacific Coast, and in April he goes South. A number of concert engagements are pending in the East for May and June.

Helen Beach Yaw, a soprano of remarkable vocal range, has given a series of successful recitals in and about Chicago within the past fortnight. Her manager, Henry Bray of Philadelphia, has succeeded in booking her a number of good dates through the Northwest, commencing in Minneapolis on March 4.

Gounod's "Redemption" was given by the Choral Club at the Chicago Commons under the direction of Edgar B. Gordon last Wednesday night with seventy singers. The soloists were: soprano, Mrs. Lucile Stevenson-Tewksbury; contralto, Jennie Johnson; tenor, Barnett Hedges; and basso, Grant Hadley.

William Beard, baritone, gave a song recital last week in Auditorium Recital Hall, and entertained a musical audience, testing the capacity of the hall. Mr. Beard has a strong baritone voice, good production and excellent enunciation, but his voice is not altogether sympathetic, and his accompanist on this occasion was not particularly helpful.

### Grienauers on Successful Tour.

Mr. and Mrs. Karl Grienauer will return from a very successful concert tour on February 20. Mr. Grienauer's cello recitals, assisted by Mrs. Grienauer, soprano, and pianiste, have been a source of pleasure to all who have heard these talented artists. Re-engagements for November followed almost everyone of their appearances. They are now on their way to Florida.

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NEW YORK, SATURDAY FEB. 9, 1907.

**Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

### MR. CONRIED'S POSITION.

In his defense, made through the press, and particularly through the New York "Herald," for having produced Strauss's "Salome," Mr. Heinrich Conried has taken the ground that he was influenced purely by artistic considerations. While he admits that some portions of the opera were personally distasteful to him, he says that, in the interest of Art, he overcame this personal repugnance in order to afford the music-lovers of New York and other cities an opportunity of hearing a masterpiece.

Since then, Mr. Conried has gone so far as to assert that, even if the opera could no longer be produced on the boards of the Metropolitan, it would be produced at some other theatre in New York, as he had a contract with Mr. Strauss for a certain number of performances, and being a man of honor as well as a man of an artistic disposition, he proposed to stand by his contract.

These utterances on the part of Mr. Conried have produced some very aggressive responses in the daily papers, from opera-goers. Some of the most violent critics of Mr. Conried have found space in the columns of the "Herald," which certainly cannot be accused of being anything but very friendly to Mr. Conried and his enterprise.

In answer to Mr. Conried's statement that he was actuated purely by artistic reasons in producing "Salome," it is pointed out that he took care to give the first performance on the occasion of his own benefit, by which he netted \$23,000 and that his expressed determination to continue to give the opera, in spite of the protests of a large number of his supporters, and of the press, is unquestionably due to the fact that the notoriety the opera has attained would make it a great money-winner.

Mr. Conried's definition of his position

with regard to "Salome" seems to have also had an effect which no doubt he did not contemplate, as it has brought forth, through the press, a criticism of his entire policy as a manager.

One correspondent, in the New York "Herald," says that whenever Caruso, Sembrich, Eames or Farrar are ill, the long-suffering Metropolitan audiences are forced to listen to singers who could not find a hearing in the Grand Opera House at Paris or during the season in London. This correspondent further says that one is forced to put it down to the money-making policies of the present director of the Metropolitan, rather than to his ignorance, that the quality of the performances at the Metropolitan Opera House has been so poor.

Another correspondent contrasts the orchestra and the chorus at Mr. Hammerstein's Manhattan with the orchestra and chorus at the Metropolitan, with the statement that the former are far superior.

When Mr. Conried and his press representative, as part of their defence for the production of "Salome," asserted that all operatic libretti are more or less immoral, they were again taken to task and it was shown that there are a number of great operas that are very popular, which are neither immoral nor physically revolting. Among those quoted are: "Aida," "Lo-hengrin," "Romeo et Juliette," "Die Meistersinger," "Fidelio," "Le Prophète," "Der Freischütz," "Flying Dutchman," "Siegfried," "Magic Flute," "Marta," "La Fille du Regiment," "Mignon," "Oberon," "Hamlet," "Don Pasquale" and a number of others.

One correspondent, in the "Herald," in his protest against the management of Mr. Conried, says: "During the nine weeks already elapsed of the Metropolitan season, the lovers of opera have been called on to run the whole gamut of the gloomy, the ghastly and the gory—the mixed horrors of 'Tosca,' the iodoform and the cold 'Pizen' of 'Fedora,' the tubercular terminations of 'Violetta' and 'Mimi,' and, as the crowning glory, the salacious 'Salome'—the only relief being the barley sugar sweetness of 'Haensel und Gretel'."

There is a very strong feeling among old opera-goers who remember the days of Maretzek, Mapleson, Abbey, Grau, as managers of opera, that Mr. Conried is not in a class with them, and that his experience and education as a manager of a small German theatre, instead of fitting him for the responsible position he now occupies, have done the very reverse.

Meanwhile, Mr. Conried, we regret to say, remains a very sick man, in spite of the denials of his friends that he is only suffering from a slight attack of a mild form of sciatica. If this were so it would scarcely confine him to his house for a long period and require the attention of three of the most distinguished physicians in New York.

### MRS. ZEISLER ON CRITICS.

Fannie Bloomfield Zeisler was recently interviewed in Baltimore on the subject of music critics. In expressing her views she made several pertinent remarks:

"Critics, you know, cannot be taken as a class. They are not homogeneous. Some are intellectual, some are ignorant; one critic may know the technique of music, another may know nothing more than that it sounds pleasant or otherwise to him; one may go to a concert against his will and write the way he feels; another may feel that it is his duty to say something sarcastic about it whether it is good or not. So you get the different criticisms from the different critics."

"In books people do not go by the criticism altogether. They read the criticism and the book, too, and form their own opinions. But in music this is seldom so. I firmly believe that many persons, if not the average, wait for the criticism to ap-

pear in the paper the next morning before giving their own opinion of the concert."

There are few observers that can not echo the last assertion. While there are always some people ready to express their attitude in an emphatic manner on the impulse of the moment, whether qualified to form an intelligent opinion or not, there are many who, conscious of inability to seize upon the salient features of a performance and to form an estimate of it, contrive to obtain an expression of the views of some one who knows more than they do before risking a compromise of their reputation, real or imaginary, for acute perception in matters artistic. People that have the courage of their convictions, no matter how valueless such may be, are decidedly preferable to the class of would-be music-lovers entirely lacking in individuality of taste.

As appreciation of music becomes a more integral part of the general education of the people of this country the concert-goers that practice the gentle art of assimilation in regard to opinions will gradually grow more and more scarce and in time become an extinct class.

It is also to be deprecated that the mood in which a reviewer happens to be determines so frequently the tone of his criticism. The power of the press in this age cannot be disputed, and it is manifestly a great injustice to the artists, who are accepted by the public at the estimate placed upon them by the newspaper reviews, that their artistic stature in the eyes of the world should depend to any extent upon the momentary frame of mind of the critics when hearing them perform.

Mrs. Zeisler went on to say:

"There is one great comfort, though, which the artist coming to this country from abroad has, and that is that, contrary to the custom in France and other foreign countries, one cannot buy a fair criticism from an American critic. This in itself compensates for much, and the artist knows that, with conditions generally good and his work really creditable, he need have no great fear that his work will not receive the commendation it deserves."

It would be pleasant to be able to consider this tribute to the integrity of American critics well-founded. As a matter of fact, however, it is generally accepted that there is a certain amount of corruption in the ranks, though, on the whole, there is probably less of it here than in any European country.

The Montreal "Gazette" lets national pride get the better of its judgment in the following statement: "The latest case of expatriation consummated by the press, is an announcement in MUSICAL AMERICA regarding the New York debut of Raphael Kellert, whom the writer designates 'a young Russian violinist.' If Mr. Kellert gave his nationality as Russian, well and good, that is his affair; but it is not at all likely that he was responsible for the statement. MUSICAL AMERICA was no doubt misinformed," etc. It may interest the music editor of the "Gazette" to know that Mr. Kellert came into the office of MUSICAL AMERICA, not long ago, to personally assure the members of the editorial staff that he considers himself a Russian. A little investigation on the part of the "Gazette" will clarify matters.

### Conried May Have to Retire.

[From the New York "Evening World."]

Unless Herr Conried completely recovers his health by next April there will be a new director for the Metropolitan Opera House. His associates are convinced that his physical condition is much more serious than his physicians admit. He is to go abroad as soon as possible to take a cure. If he is not vigorous enough to take hold of the situation in April, with every prospect of retaining his health and faculties, he will be asked to step out, for Oscar Hammerstein will be in the field, and there is nothing the matter with his health.

### PERSONALITIES.



DORA de FILLIPPE

**De Fillippe.**—Dora de Fillippe, the soprano who was recently engaged by Henry W. Savage to alternate with Elza Szamosy, Rena Vivienne, Florence Easton and Estelle Bloomfield in the title rôle of Puccini's "Madam Butterfly," has had broad experience in grand opera in Italy. She has forty-two rôles in her repertoire, including that of *Iris* in Mascagni's opera of that name, which she sang under the composer's direction. She has appeared as *Musette* in Puccini's "La Bohème" in Paris. Her first appearance with the Savage Company was made in Chicago last Saturday.

**Zuckermann.**—Augusta Zuckermann, the young American pianiste, recently won pronounced success in a concert with Joan Manén, the brilliant Spanish violinist, in Berlin.

**Arta.**—Regina Arta, the young Pittsburgh soprano at the Manhattan Opera House, will sing *Rachel* in Halévy's "La Juive" when Mr. Hammerstein produces that opera later in the season.

**Van Dyck.**—Ernest Van Dyck, the tenor, has canceled his American tour on account of the success of his season of German opera at Covent Garden, which is exceeding his highest expectations.

**Goodson.**—Katherine Goodson, the English pianiste, whose recent American début in Boston was so successful, is the wife of Arthur Hinton, a prominent English composer. She played one of his works at her recital.

**Humperdinck.**—Engelbert Humperdinck, the composer of "Haensel und Gretel," has written a cantata called "Bübchens Weihnachtstraum" ("Bubby's Christmas Dream"), in which he has employed several German folksongs, such as "Stille Nacht, Heilige Nacht."

**Safonoff.**—Wassily Safonoff, conductor of the New York Philharmonic Society, is prouder of his eight children than of all his achievements in the realm of music. He carries a photograph of them in his pocket wherever he goes and never fails to show it to his companions.

**Samson.**—Gardner Samson, formerly of Boston, is singing leading baritone rôles at the Stadttheater in Coblenz this season. Among the most important parts in which he has already appeared are *Telramund*, *Wolfram* and *Escamillo*. He has won marked favor with both press and public.

**Fay.**—Maude Fay, the young American soprano at the Royal Opera in Munich, is a native of San Francisco. She first studied there, and after going to Europe became a pupil of Mme. Orgeni in Dresden. She is engaged to sing Wagnerian rôles at Covent Garden in the Spring.

**Shaliapine.**—Heinrich Conried has engaged the Russian basso Shaliapine for the next season at the Metropolitan Opera House. This artist has never yet visited America, though he has long held a prominent position among European opera singers. His favorite part is said to be the title rôle of Boito's "Mefistofele."

**Melba.**—Nellie Melba has just received a new decoration from Queen Alexandra of England. It is the Order of Art, Music and Literature. The gem is in the form of the royal crown and monogram in diamonds and amethysts surrounded with a double line of brilliants. Melba has already been honored similarly by the Emperor of Russia, the German Emperor, the Emperor of Austria, the Kings of Spain, Sweden, Italy, Portugal, Greece, Norway, Saxony and Belgium, and the late Shah of Persia.



## GEORGE HAMLIN GIVES RECITAL IN CHICAGO

Tenor Cordially Welcomed  
on Reappearance in His  
Home City.

CHICAGO, Feb. 2.—The audience that filled Music Hall to hear George Hamlin on his first appearance since his return from Europe welcomed the Chicago tenor at the outset and applauded each and every number on the programme in a manner highly significant of the esteem in which he is held by his fellow-citizens.

Mr. Hamlin's voice has become broader and capable of greater dramatic effect since he was last heard here. His powers of musical intuition and penetration have become more acute than ever and he sings with added authority. In gaining more robust qualities of tone and style he has, however, lost none of the grace and suavity that have always characterized his singing. His purity of diction, variety of vocal resources and infallible taste, added to the intelligence of interpretation and sincerity that give meaning and weight to every phrase, make him one of the most convincing and satisfactory artists before the public.

The programme was admirably chosen and well calculated to reveal many phases of the singer's art. David Corner's "Song of Joy," an old German sacred melody; the recitative and aria "See What Love Does," from Bach's cantata "I am a Good Shepherd," and Handel's aria "The Sound of the Trumpet" constituted the opening group. Schubert's "In the Evening Glow" and "Impatience" and Schumann's "Mondnacht" and "Frühlingsnacht" came next, preceding a group of five songs from Hugo Wolf's "Italian Song Book"—"Even Little Things Can Charm Us," "Blessed Be He by Whom the Earth Was Formed," "We Both Have Long Been Silent," "I Stretched My Weary Limbs" and "I Come to Sing You a Serenade." Brahms was represented by "Wir Wandelten" and "O, Liebliche Wangen." The remaining numbers were Fritz Fleck's "Ich und Du," Sigurd Lie's "Snow," Campbell-Tipton's "After Sunset," "On the Beach," "Requies" and "The Crying of the Water" and Richard Strauss's "Caecile."

## MINNEAPOLIS APOLLO CLUB GIVES CONCERT

Ossip Gabrilowitsch the Assisting Artist  
and H. S. Woodruff the  
Conductor.

MINNEAPOLIS, Feb. 4.—The Apollo Club gave its second concert of the season, January 25, at the Auditorium, and the large audience present was warmly appreciative of its efforts.

From the beginning the Apollo Club has been regarded the leading male chorus in the city, and during the twelve years it has constantly improved, until now it takes a formidable rank among the largest and best male choruses in the country.

H. S. Woodruff has been the director for several years, and the club members are enthusiastic over his work. Mr. Woodruff is one of the leading organists and teachers in the city, and a man of broad musical attainments, and his ability is shown in the results he achieves with the club.

The tonal quality of the club is exceedingly fine, especially the tenor section, and the members sing with all the enthusiasm and spirit of music lovers. Especially to be commended, because so rare in a chorus, is the distinct enunciation.

One of the most impressive numbers was Sokolow's musical setting to Tolstoi's poem "From Siberia." The soloist from the club's ranks was George Meader, and the assisting soloist was Ossip Gabrilowitsch, who has broadened immensely in his art since his last appearance in the city. The audience was very enthusiastic over his masterly work.

The Apollo Club will close its season with a concert in April, when Mrs. Rider-Kelsey will be the soloist. E. B.

Mr. Stoplate.—"That song always moves me."

Miss Tersleep.—"If I'd known that, I'd have sung it an hour ago."—Cleveland "Leader."

## Mme. Nemes Relates Interesting Anecdotes About Famous Men

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Autographs.

"The minor chord which ends the harmony  
And for its answering brother waits in vain,  
Sobbing for incompleted melody  
Dies a swan's death: but I, the heir of pain,  
A silent Memnon with blank, lidless eyes,  
Wait for the light and music of those songs  
That never rise."

Thus wrote Oscar Wilde in an autograph album that Melitta Nemes, the distinguished pianiste, who recently returned to New York to reside, treasures among her most valuable possessions. The book contains many other gracefully worded inscriptions bearing the signatures of men and women prominent in the world of art, literature and diplomacy, who took this means of signaling their personal appreciation of Mme. Nemes. The list is a long one and includes Rubinstein, Liszt, Carl Reinecke, Sir Frederick Leighton, Alma Tadema, Longfellow, Coquelin, Lady Minto, Mme. Waddington, Louis Diemer, Josef Wieniawski, Jadassohn, Moszkowski, Hans, Huber, Greig, Hans Richter, Munkacsy and other celebrities.

Among her many interesting reminiscences is one of Longfellow that Mme. Nemes relates with particular relish.

"The first time I came to this country I was a very young girl. I had just completed my course at the Royal Conservatory of Music in Leipsic and my father chose a trip to America as a graduation gift for me. One of the first people I sought out was Longfellow, whom I met through Ernst Perabo, of Boston. I shall never forget his charming courtesy and simplicity. Just look at this." And Mme. Nemes produced a framed letter from the great poet, in which he reminds her of her promise to visit him a second time and gives her minute instructions as to the most convenient way to reach his home without any more walking than is absolutely necessary.

"Needless to say, I kept the appointment. It was arranged that I should spend the whole day with him, and I was there bright and early. All the forenoon I played for him, all the afternoon he read to me, 'Evangeline,' the 'Psalm of Life,' 'The Children's Hour.' It was a delightful experience, but I have often thought since that I didn't really appreciate it at the time. You know, at that age you take every honor as a matter of course," with a merry laugh.

"I remember how his last remark puzzled me. He walked down to the gate with me and as he bade me good-bye he said: 'Now, don't let it be long before you come again; otherwise, it might be too late.' I asked myself what he could have meant, but it was not long before I understood, for just a month later he died. When I went out to take a last look at him his daughter gave me these blossoms of Edelweiss that I have in my album, which he had brought once from Switzerland and shortly before passing away, had charged her to give me."

But it is at the mention of Rubinstein's name and her period of study with the great Russian pianist that Mme. Nemes's eyes grow largest and her expressive face and gestures indicate that the subject dearest of all to her heart has been approached.

"Oh, that was a beautiful time! When I wrote to him, telling him how I longed to study with him I had no idea that he would really take me. But imagine my excitement when I received a letter from him—which is still carefully preserved—'telling me to come to Peterhof and work with him there. I started off immediately, and during all the time I was at Peterhof I had a lesson every day. As a methodical teacher he would probably have failed to win the approval of our up-to-date pedagogues; he would seldom take the trouble to explain in words the effect he wanted, but he would play everything for you and show you that way."

"He was, indeed, a giant, and withal so simple. But then, simplicity invariably accompanies true greatness, doesn't it? I remember such a characteristic remark he once made in London. When he was in England for the last time, just two years before his death, he was prevailed upon to accept an invitation to take lun-



MADAME NEMES

(Pronounced "Naymesh")

Distinguished Pupil of Anton Rubinstein

cheon at Sir John Millais's home. As a rule, no one could persuade him to accept any social engagements, but he and Sir John were old friends and he made this exception partly, he gallantly remarked, because I was to be the only other guest. The home life of the Millais family was delightful. The eldest daughter, Effie, had two beautiful little boys. One of them, by the way, was the original of the boy blowing bubbles in the celebrated painting by Millais that is used by a certain soap manufacturer for advertising purposes. And the younger child was even more beautiful than that one. Rubinstein took a great fancy to them both, and as he stood looking at them that day he suddenly grew very sober, then turned to me and said: 'What does all our art amount to in comparison with this chef d'oeuvre of God's?'

"Romance? Well, I don't think romance ever played a very important rôle in his life. He was always a gentleman, but his was the Oriental idea of woman. He agreed with Nietzsche on that subject. He used to say, in fact, 'That is one point I have in common with Nietzsche.'

"Yes, I remember seeing Nietzsche once when I was just a child. My grandfather's home in Basle was a sort of rendezvous for distinguished men of letters, musicians, painters, statesmen and other public people, and I saw Nietzsche there. When I was very young I began the study of philosophy with a close friend and disciple of his. It was through Nietzsche that I first became interested in Emerson."

When asked who had made the greatest impression upon her since Rubinstein, Mme. Nemes took a rapid mental survey of the many notabilities she has been privileged to know, then replied:

"Paderewski. He is so sincere in his art and such a hard worker. Then he is a man of infallible courtesy. When I first met him it was at the height of the first craze over him in London. A friend of mine had arranged to present me to him at a certain hour and I was at the hotel punctually. My friend, however, was late and for a moment I did not know what to do."

"I naturally felt somewhat abashed about going in alone, but, realizing I mustn't keep him waiting, I rallied my nerve and, entering, I quoted Louis the Fourteenth's famous expression, 'L'exactitude est la politesse des rois.' And he immediately added, 'Et des reines, mademoiselle.' And thereafter we were on the most cordial terms imaginable."

Another eminent artist whom Mme. Nemes is proud to number among her friends is the elder Coquelin, with whom she studied declamation for a year at a time when too enthusiastic application to her musical studies reduced her health to a critical condition. Needless to say, the sound principles of dramatic art she imbibed from the great French actor had a broadening and far-reaching effect upon her powers as an interpreter of the literature of music. J. L. H.

## SAINT-SAËNS'S OPERA WILL BE GIVEN HERE

Mr. Hammerstein Announces  
He will Produce "Helene"  
This Year.

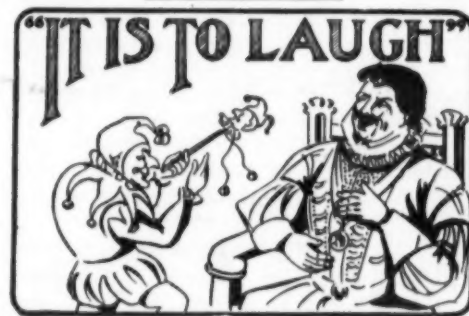
Oscar Hammerstein will put into immediate rehearsal Saint-Saëns's "Hélène," and the one-act opera will be produced at the Manhattan Opera House, within a short time. Mme. Melba will sing the rôle of Hélène, which was especially written for her, and which she created when the opera was first produced at Monte Carlo in February, 1903.

Dalmores will sing the rôle of Paris, in which he appeared when the opera was repeated in London, during the Summer of the same year.

When the opera was given originally at Monte Carlo, the part of Paris was sung by Alvarez. Mme. Donalda will be the Venus and Mme. de Cisneros will sing Pallas. This will be the strongest cast which has yet been heard in "Hélène." The opera runs for only an hour and a quarter, and there are but four characters in the production.

As is well known, Saint-Saëns composed, not only the score, but wrote the libretto as well. The opera will be sung in French at the Manhattan Opera House. Mr. Hammerstein's decision to produce "Hélène" is the outcome of the visit which was paid by Saint-Saëns to the impresario when the Manhattan Opera season opened. During their conversation Mr. Hammerstein agreed, at the composer's request, to produce "Hélène" if possible during the current year.

The premier of the opera in this country with a cast of principal singers such as Mr. Hammerstein will provide, and with the opportunity afforded to hear Melba in the title rôle, will undoubtedly awaken wide musical interest. At the request of M. Saint-Saëns, Herman Klein has translated and adapted an English version of the manuscript of "Hélène."



A story is going the rounds on a certain preacher who desired to talk to Walter Damrosch at a certain hotel. The "hello girl" was very anxious to know who wanted to speak to the big conductor. After repeating her demands several times, the divine, in exasperation, exclaimed: "It's none of your Damrosch business," and hung up the receiver.—Louisville "Herald."

Head Deacon.—"That new member whose pew is just back of me can't sing a little bit. Why, he puts everyone out on our side. Can't you ask him to move his pew?"

The Pastor.—"No; but I'll try to get him to join the choir."—Exchange.

Marvin.—"Is young Higgins what you would call a brave man?"

Goodwin.—"Well, he has been the leader of our church choir for three years."—Exchange.

Gianelli (enraptured).—"Just listen, old woman, our dear daughter has great talent; she has learned in two lessons to play the piano with only one hand."—"Il Mondo Umoristico."

"Well," said Mrs. Bruggins after a solo by a fashionable church choir tenor, "if that ain't the rudest thing I ever saw!"

"What?" inquired her niece.

"Why, didn't you notice it? Just as soon as that young man began to sing every other member of the choir stopped. But he went right through with it, and I must say I admire his spunk."—Exchange.

"Wyndley doesn't play the cornet any more, does he?"

"No, he thought he'd better give it up."

"Bad for his lungs, eh?"

"It wasn't that. One of the neighbors shot two keys off the instrument while he was playing it."—Cleveland "Plain Dealer."

# BISPHAM

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## SCHUMANN-HEINK IN SAN FRANCISCO

**Singer's Art and Magnetism Once More  
Win Her Salvos of  
Applause.**

SAN FRANCISCO, Jan. 31.—Sunday night witnessed a remarkable demonstration of enthusiasm, when Mme. Schumann-Heink, gave her recital at the American Theatre. The auditorium was all too small to accommodate the many admirers of the great singer.

As always, she took her audience by storm. Her personal magnetism, the breadth of her style, her ability to set vibrating the strings of an infinite variety of emotions were never more in evidence.

Her singing of Schubert's "Wanderer" was a sounding of the depths and heights of feeling. "Die Allmacht" was given with all the noble breadth and majesty for which it calls. Liszt's "Die drei Zigeuner" was teeming with life and color. Six Hungarian Gypsy Songs by Brahms were a splendid vehicle for the many moods which are in her power to portray.

As closing number Mme. Schumann-Heink gave the recitative and air from "Rienzi." She also included in her programme the air "Vitellia" from Mozart's "Titus." Beautiful in rendering were Franz's "Gute Nacht" and "Im Herbst."

As an encore the singer gave the famous "Drinking Song," from "Lucretia Borgia."

Helen Schaul, who played the accompaniments, did very creditable work, and gave three solo numbers artistically.

### Macmillen in Springfield, O.

SPRINGFIELD, O., Feb. 2.—Francis Macmillen, the distinguished young American violinist, appeared at the Fairbanks Theatre in this city Monday evening in concert. His programme was a remarkable one, beginning with Ciacona, Vitali, and ending with a Mendelssohn Concerto. His most impressive number was the Concerto in D major, by Paganini. Mr. Macmillen played the number with great brilliance of technique, giving the exceedingly difficult passages perfectly. Richard Hageman of Amsterdam, Holland, was Mr. Macmillen's accompanist. He is the director of the Royal Conservatory in Amsterdam, and is a musician of great distinction. As an accompanist he has few equals.

### Singing in Esperanto.

Some people like to hear songs sung in English. Others there are who prefer them in German, or French, or Italian, or any language save their own. And there are others, again, who prefer—Esperanto. Take, for instance, the members of the London Esperanto Club, who, last week, gave a field night, and began it, fittingly, with their "battle-song," which bears the title, meek rather than martial, of "La

Espero." There were other songs (kantoj), and recitations (deklamoj), and "a well-executed solo on the harpo." Wagner, we take it, knew little enough of Esperanto. But he contributed, nevertheless, to the evening's delights. In a misguided moment the Bayreuth composer called one of his most familiar inspirations "Oh du mein holder Abendstern." The title should have been—and now is—"Ho! bela stelo de l'Vesper," and the famous excerpt was sung to the enthusiastic Esperantists by Sonoro Meulen. A capital programo!—London "Telegraph."

### Frederic Martin's Engagements.

Frederick Martin, the well-known basso, was the soloist at this week's concerts of the Philadelphia Symphony Orchestra and has been engaged to sing with the same organization in Baltimore on February 27. Mr. Martin will also sing in "The Messiah" at Reading, Pa., on February 26.

### Alma Stenzel's Recital.

LONDON, Jan. 30.—Alma Stenzel of New York, a pianiste, gave a recital in Steinway Hall to-night and was accorded a flattering reception by a large and appreciative audience.

### Solo, for Trombone.

S'lomy was a lady,  
Yesterday she died;  
Toll the bell for lubly Sal  
And Conried on the side.  
—New York "Mail."

### NOT WHAT HE WANTED.



The Phrenologist (examining boy's head).—"Your son will become a musician some day."

Mr. Wigson.—"Can't you push that musical bump into something else?"—New Orleans "Daily Picayune."

## S'long

[From the New York "Evening Mail."]

By OSCAR WILDE KNOTT.

[EDITOR'S NOTE.—Just as Mr. Knott had completed this idyl yesterday afternoon the news came over the phone that the opera would not be produced. This gem, then, has no news value, but is printed for its literary beauty and poetic charm.]

### PERSONS OF THE PLAY.

H. KONRIEDAS, the Big Noise.  
BINGHAMIKOS, the Prefect of Police.  
CHARLES HENRY MELTZER, a Booster.

FIRST SPECULATOR.

SECOND SPECULATOR.

AN USHER.

H. H. ROGERIKAS.

GEORGE G. HAVENIBUS.

A. MUSIC CRITIC.

Music Critics, Newsboys, Reporters, Passersby,

Trolley cars, etc., etc.

Wigs by Stepper. Trolley cars by Vreeland.

FIRST SPECULATOR—

How goes the graft?

SECOND SPECULATOR—

Not well.

FIRST SPECULATOR—

Not well?

SECOND SPECULATOR—

Nay, 'tis on the blink. It is as though it had never been. It is like a tub of suds that hath stood overlong. It is like a yesternight sporting extra. It is like a buckwheat cake grown cold. [To passerby] Choice first-row seats for S'lomy? Only eight a copy! \* \* \* Tightwad \* \* \* But here comes Konriedas.

[First and Second Speculators mosey up the street.]

KONRIEDAS—

Ho! Usher!

USHER—

Yea, O Konriedas.

KONRIEDAS—

Summon me Meltzer.

MELTZER—

Thou hast sent for me?

KONRIEDAS—

I have sent for thee, Meltzer. There be those that seek to put the show on the Fritz. It must not be. It is a great show. It is Art. It is like a shower of golden coins. It is like a blizzard of certified checks. It is like a pipe, a cinch, a walkaway. It must go on. It is a great show. It is like—

MELTZER—

You repeat, sire.

KONRIEDAS—

Ah, I have the habit from Wilde. He wrote on space. Here comes the Prefect!

[Enter Binghamikos, Rogerikas & Havenibus.]

BINGHAMIKOS, ROGERIKAS and HAVENIBUS—

By the seven veils of Olive, by the name of Great White Way.

You must hearken, O Konriedas, to the sentence that we say.

Which is, bet your ready money, all you have, all you can borrow

By the moral gods of Broadway! Fremstad must not sing to-morrow.

HAVENIBUS—

This "Salome" must not be given.

CHORUS OF DIRECTORS—

It must, must not be given!

A MUSIC CRITIC—

Full well I wot wherefore ye object.

CHORUS OF DIRECTORS—

Why?

A MUSIC CRITIC—

For that this Salome doth address herself to a deadhead!

CHARLES HENRY MELTZER—

Ha! Ha!

AN USHER—

Opera glasses! Librettos o' the opera! Can't tell the players without 'em.

KONRIEDAS—

This opera shall be given.

BINGHAMIKOS—

For less than this did another prefect stop "Mrs. Warren" less than two years ago.

KONRIEDAS—

This opera shall be given!

ROGERIKAS—

O tempora! O'Reilly!

KONRIEDAS—

This opera shall be given!

MELTZER [to reporters]—

The opera will be given to-morrow unless the heavens fall. All those holding concert tickets will be admitted. Art is long and time is fleeting and music hath—

KONRIEDAS—

THIS OPERA SHALL BE GIVEN!

[To be discontinued.]

## MARIE ZIEGLER'S EXPERIENCE.

### Opera Comique Singer Tells of Shooting Episode in Which She Figured.

BALTIMORE, Feb. 4.—Marie Ziegler, late of the Opéra Comique in Prague, who some two years ago was the victim in a shooting affair in which were concerned Prince Otto Windisch-Grätz and his consort, is at present in Baltimore, as the guest of Charles Masopus.

Mme. Ziegler says of the affair: "For some time the Prince had been a nightly visitor to a theatre where I was performing, and I looked upon him simply as an admirer of art who wished to pay me a compliment. One day I received the summons to attend a reception in the same manner in which hundreds of persons in my profession receive them. Thinking it would be a good opportunity to meet the best people, I went to the royal palace. To my surprise, I found the Prince alone. When I wanted to leave he insisted that I remain and take dinner with him. Not wishing to create a scandal by escaping, I consented.

"Hardly had I taken my place at the table with the Prince when his wife appeared at the door and flourished a revolver. She immediately fired and a shot entered my breast. I was secretly removed to a hospital and there for a month I hovered between life and death.

"The Princess learned of my presence in her husband's room through his valet whom she had paid to give her information of her husband's doings."

### BOY PIANIST PLAYS.


#### Russian Lad Performs Own Composition at Public School Graduation.

A youthful prodigy in the person of Moses Levin, eight and a half years old, amazed a large audience with his knowledge of the piano at the graduation exercises of Public School 37, in South Fourth street, Williamsburg, Wednesday night of last week. The boy, who is a native of Russia, rendered four selections, one of which, a fantasia of his own composition, captivated everybody.

The boy's correct name is Michel Levitzsky, and he is the son of Mr. and Mrs. Moses Levitzsky, who live at No. 198 South First street, Williamsburg. The lad came to this country two weeks ago with his parents, who were driven from Russia.

The steamer stopped at Antwerp, where the boy played before the Royal Society, and made so strong an impression that a committee was formed to further his musical education. He studied for a short time at Warsaw.

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## SOCIETY FOLK IN A SYMPHONY CLUB

Amateurs Under David Mannes Give  
the First Concert of Season in  
New York.

The Symphony Club, an organization of amateurs, made up of women and men well known in society, gave the first of its two private concerts Monday afternoon at Mendelssohn Hall.

Mary R. Callender is the president, Mrs. Trenor L. Park vice-president, Mrs. Elisha M. Fulton, Jr., treasurer, and Frank W. Howard, secretary of the club. David Mannes is the conductor.

Among the violinists of the club orchestra are Mrs. Trenor L. Park, Mrs. George C. Clark, Jr., Mrs. George P. Robbins, Mrs. Alexander C. Morgan, Mrs. James Otis Post, the Misses Eleanor B. Alexander, Katherine Barney, Gladys Durant Rice, Margaret Underhill, and Dorothea Wardwell, and Grosvenor Atterbury, Paul Baynr, and Dave Hennen Morris. Professionals, including members of the New York Symphony Orchestra, assist the club with the other instruments. The organization met last Winter every week at the residence of Mrs. Charles T. Barney, but this season has a hall in the Knabe Building, where the orchestra practices weekly.

The club's concerts are always private, and usually take place in Mendelssohn Hall. Those who are permitted to become subscribers pay \$25 yearly, and are entitled to five tickets each. No tickets are sold, and the audience is limited to subscribers and their friends.

Those who assisted the club on this occasion include Mrs. Francis L. Wellman, Georges Barrère, and Isidore Luckstone, who was at the piano. The programme was as follows:

Serenade, by Elgar; a group of songs, comprising Fauré's "La Procession," Brugi's "Veneziana," Bungert's "Die Lorelei," and Beach's "The Year at the Spring," sung by Mrs. Wellman; Gillet's Entr'acte Gavotte, Bach's suite for flute and strings, by Mr. Barrère and the club; Rubinstein's "Music of the Spheres," and Beethoven's polonaise from Serenade.

### Miss Hussey's Success in Trenton.

Adah Campbell Hussey, contralto, won new laurels by her artistic rendering of the solo parts in "The Messiah," given recently by the Arion Glee Club of Trenton, N. J. Pure even tones, a correct interpretation and an admirable stage presence won her the favor of her auditors.

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## MENDELSSOHN CHOIR SINGS IN TORONTO

Immense Audience Applauds  
Vogt's Chorus and Paur's  
Orchestra

TORONTO, Feb. 5.—The Mendelssohn Choir gave the first of its series of concerts with the Pittsburgh Orchestra at Massey Hall last night before an overflowing audience, which included many representatives of cities across the border, and those who had come with the conviction that Mr. Vogt's chorus had last year reached an altitude of achievement that it could not surpass were forced to coin new adjectives to apply to its performances last night.

Mr. Vogt has added more voices since last season and the result is greater volume, sonority and brilliancy of tone, without any sacrifice of that remarkable flexibility and purity that have characterized it in the past. The increased breadth both of tone and style was demonstrated by the choir's singing of two numbers it has given before, which were included in this year's scheme as the result of a plebiscite, Mendelssohn's "Judge Me, O God" and Gounod's "By Babylon's Wane."

The other choral numbers were Elgar's "Challenge of Thor"; Humperdinck's "The Pilgrimage to Kevlaar" with Corinne Rider-Kelsey and George Hamlin as soloists; Howard Brockway's "The Wings of a Dove," MacFarren's "You Stole My Love," and Max Bruch's "Jubilate, Amen," in which Mrs. Kelsey took the solo.

The Pittsburgh Orchestra, which has been visiting Toronto regularly for several years now, also surpassed its previous performances. In addition to supporting the chorus in several of the larger works, it played Wagner's "Faust" overture, Strauss's "Don Juan," a gavotte by Rameau and a rhapsody by Chabrier under Mr. Paur's baton.

The enthusiasm of the audience throughout the evening was a significant tribute to the artistic success of the first of this year's series of five concerts in Toronto, two in New York and one in Buffalo.

She (at the recital).—"He's been divorced three times, wears silk underclothing Winter and Summer, won't trim his finger-nails on Friday, and—"

Her Friend.—"What's he playing now?"  
She.—"You must think I know everything! Here's the programme."—"Puck."

## NEW IRISH CANTATA SUNG IN CHICAGO

Michael Exposito's "Diedre" Given by  
Choral Society Under Thomas  
Taylor Drill.

CHICAGO, Feb. 6.—The Irish Choral Society established with a view to giving artistic value to Celtic music, opened its fifth season under the leadership of Thomas Taylor Drill, Sunday evening in Orchestra Hall. During the past Summer Director Drill made a trip to Ireland and secured some music that will have a hearing later and undoubtedly reflect distinction upon Ireland and the Irish composer. The choral body of 125 voices has been carefully selected and Mr. Drill deserves congratulation for securing such good ensemble results as he had meagre opportunities for rehearsals. On this occasion was presented for the first time in America the cantata of "Diedre" by Michael Exposito. This composer is of Irish parentage, and for a quarter of a century he has resided in Dublin, where he was prominently identified with the Royal Irish Conservatory. He has composed two Irish operas, an Irish symphony, suites for orchestra and two Irish rhapsodies for violin. "Diedre" captured the Feis Coel prize last year. While the work is melodic and in a sense dramatic, musically it is not distinctively and nationally Irish, and consequently, not startlingly original. The single hearing Sunday evening, however, is not a fair basis for judgment, as the orchestra was lacking and the accompaniment was confined to piano and organ. It was interesting and a tentative success. The parts in the cantata were sung by Mme. Geneva Johnson Bishop, soprano; Joseph Sheehan, tenor of the Savage Opera Company, and W. Cary Lewis, baritone.

### Florence Turner-Maley's Engagements

Florence Turner-Maley, the well-known New York soprano, has been kept busy during the past month appearing in concerts and recitals. Her engagements included a recital at Calvary M. E. Church in New York, January 6; a musicale in Yonkers, January 9; a concert in Brooklyn, January 16; and soloist with the Philharmonic Society of Tarrytown, January 18.

The members of the St. Peter's Church choir, Chicago, assisted by an orchestra from the Theodore Thomas players, gave a performance of "The Mikado" at the Edgewater Club in that city Thursday evening.

## KNEISELS HEARD IN NEW YORK CONCERT

Mrs. Mannes Assists in Piano  
Quintette by Cesar  
Franck

The Kneisel Quartette opened its concert in Mendelssohn Hall, New York, on Wednesday evening with a noteworthy performance of César Franck's piano quintette in F minor, and followed it with Glazounow's interlude "in the old style," Beethoven's "Grosse Fuge" and the same composer's quartette in E flat, Op. 74.

Comment on the ideal ensemble and consummate *finesse* of the playing of this justly celebrated chamber music organization seems superfluous, and it is gratifying that the members are never content to rest on their reputation and put forth anything less than their best efforts. The programmes presented are invariably well arranged, and this one was no exception to the rule, unless a reservation be made in regard to the length, which was, perhaps, exaggerated.

The atmospheric coloring of the Franck quintette was most happily effected, the beauty of the slow movement being brought out in an irresistible manner. Mrs. David Mannes's sterling musicianly qualities and artistic judgment were well exemplified in her playing of the piano part. The Beethoven quartette was also given with that intimate sympathy and lucid style that make the Kneisels' interpretations masterly revelations of the spirit and intentions of the composers whose work they play. The "Grosse Fuge" is one of the most seldom heard of Beethoven's writings, probably because its meaning is more obscure than that of most of his other works. Its difficulties were overcome with remarkable ease.

### New Names in Teachers' Association.

Several new names were added to the list of members of the National Association of Teachers of Singing at the meeting held Tuesday night in the studio of Mme. Anna E. Ziegler. George Henschel, Emma Thursby, Hermann Klein, Dr. Carl Dufft, Oscar Saenger, Mme. Jaeger and Theodore Van Yox are now working for higher standards in the profession. Dr. Scripture, a vocal physiologist, formerly of Yale University, has been engaged to give a series of lectures on the breathing apparatus.

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## Christine Adler Pupils' Musicales.

Pupils of Christine Adler gave a musicale at her studio, No. 68 Macon street, Brooklyn, N. Y., Friday night of last week, when a programme representing fifteen composers was presented. Among those who participated were Fred Bateman, Bertha A. Doran, Jeanne Slimon, Dr. J. M. Nova, Hazel Senior, Anna Gerold, Oswald Bernard, Ethel Fitzpatrick, Mrs. S. A. Hoff, Grace Stage, and Thomas

S. Dowling. Dr. Nova has a baritone voice of excellent quality and his offerings were of exceptional merit. Despite the inclement weather there was a large attendance. In the audience were noticed Mr. and Mrs. Thomas F. Shannon, Mr. and Mrs. E. E. Piereson, Mr. and Mrs. J. W. Stage, Mr. and Mrs. L. T. Weiss, Mr. and Mrs. C. Weiss, Col. and Mrs. J. H. Foote, J. T. O'Neill, and Herman A. Metz.

## Miss Farrar to Sing in Paris.

Geraldine Farrar on Saturday signed a contract by which she is to sing next May at the Grand Opera in Paris for the first time. The American soprano will appear as *Marguerite*, *Juliette* and *Elisabeth*. At the conclusion of her engagement she will go to Berlin and sing a month at the Royal Opera House.

## MISS STENDER AND FAGNANI.

Well-Known Soloists Appear with Elgar Choir in Canada.

HAMILTON, CAN., Feb. 2.—Frieda Stender, soprano, and G. Fagnani, baritone, were the soloists at the Elgar Choir Concert January 29. Both artists shared equally the honors of the occasion, receiving repeated recalls from an appreciative audience. Miss Stender sang the Lullaby from Mendelssohn's "Midsummer Night's Dream" with ladies' chorus, and songs by Pizzi, Mayer and Moszkowski, in which she revealed a voice of rich tonal qualities, extensive range and brilliancy and which she used to excellent advantage. Sig. Fagnani was heard in an aria from "Traviata" and songs by Rotoli and Küchen. Seldom has a Hamilton audience heard a baritone of such power, scope and quality. Sig. Fagnani possesses a voice of exceptional beauty which, with his artistic temperament, he uses with telling effect. He was enthusiastically recalled. The duet from "Don Giovanni" sung by the artists was most effective and closed the brilliant programme.

## BONCI TO SING IN RECITAL.

Noted Tenor to Charm Dollars Into Coffers of Home For Aged People.

Some of the women managers of the Home for Old Men and Aged Couples have prevailed upon Alessandro Bonci to appear in recital for the benefit of the home. It is his first recital in this country and was announced for the afternoon of February 8 at the Waldorf-Astoria. Mr. Bonci was to sing several times. The rest of the programme was to be filled by the Rameau Trio, a combination of flute, cello, and piano.

Among those who had obtained boxes are Bishop Potter and Mrs. Potter, Mrs. Elliott F. Shepard, Mrs. George G. Haven, Justice Vernon M. Davis, and Mrs. Edwin Parsons. The patronesses include Mrs. Richard Irvin, Mrs. Seth Low, Mrs. Woodbury G. Langdon, Mrs. Everett P. Wheeler, Mrs. Albert Boardman, Mrs. H. H. Flagler, Mrs. Edwin McAlpin, Mrs. Henry Seligman, and Mrs. Morgan Dix.

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THE N. Y. WORLD, Dec. 8:

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament and technique which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and waving brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini Concerto in D major was so amazingly shown, places him at once in the front ranks

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## SYMPHONY CONCERT FOR YOUNG PEOPLE

Frank L. Sealy Gives Programme of  
Romantic Music in  
Newark, N. J.

NEWARK, Feb. 4.—The audience at Frank L. Sealy's second symphony concert for young people, held in Wallace Hall, last week, was even larger than at the first, gratifying evidence that the concerts are accomplishing, at least to a certain extent, the object for which they were started.

In pursuance of his usual custom, Mr. Sealy gave a short explanatory talk on the work, before the production of each number.

Mary Hissem-de Moss and Mr. Saslavsky were the soloists of the evening.

Mrs. de Moss' sweet and well trained voice, her unaffected manner, captivated the audience. "With Verdure Clad," from Haydn's "Creation," was beautifully sung and loudly applauded. After German's "Fresh Flowers" and Arne's "Polly Willis" the demands of the audience for more would not be satisfied until she had given Nevin's "The Woodpecker."

The other soloist, Mr. Saslavsky, gave Wagner's "Traume," arranged for violin, with great success.

The orchestra did brilliant work in the overture to "Der Freischütz," the "Adagio Cantabile" and "Scherzo Assai Vivace," from Mendelssohn's "Scotch Symphony," and Berlioz's "Racoczy March." Grieg's "Peer Gynt Suite" proved immensely popular and had to be repeated.

## MME. PERNET McCARTY'S BOOK.

"The Natural Singing Voice" a Work of  
Interest to All Vocalists.

MUSICAL AMERICA is in receipt of a copy of "The Natural Singing Voice," by Mme. Pernet McCarty, the well-known teacher of voice culture of St. Louis.

In this book Mme. McCarty has condensed the results of a long and varied experience, during which she has acquired a keen insight into the great evils that obtain too generally in the teaching of singing nowadays. She gives a scientific analysis of the fundamental principles of voice production and criticises the abuse to which the voices of many students are subjected. Her remarks on the bad effects of singing in the public schools and her condemnation of the teachers of other instruments who undertake to train voices without any scientific knowledge of the vocal organs, are sure of a sympathetic hearing in many quarters. The work is one to be commended to all teachers and others sincerely interested in the cultivation of the human instrument, who deplore the ignorance and charlatanism responsible for many ruined voices.

Paderewski, when in America, one New Year's night strolled about New York. Arriving at Steinway Hall at about half past nine o'clock, he hammered upon the door until it was opened by the watchman. The pianist then entered the principal ware-room, lit the gas, opened an instrument and from ten to four o'clock played, the watchman being his only audience. Thence to bed for ten hours and on to the first recital.

## SINGER CRITICISES BROOKLYN INSTITUTE

Barclay Dunham Maintains  
Its Music Department Is  
Not Progressive.

Mr. and Mrs. Barclay Dunham gave the last of their lecture song recitals for this season at the Pierrepont Assembly Rooms, Brooklyn, on Tuesday last week. As Mr. Dunham was unable to sing, the brunt of the programme fell upon Mrs. Dunham, who was in good voice and interpreted each number with forceful significance.

Mr. Dunham gave explanatory comment on each song, dwelling at the outset upon the rise of the modern lyric in Schubert. His remarks throughout the evening were pithy and apt.

He took occasion to criticise sharply the manner in which the music-loving people of Brooklyn are treated by the Brooklyn Institute of Arts and Sciences. He complained of the Institute's lack of keen discernment in music as responsible in a measure for the narrowness of the musical horizon. He also criticised its custom of advertising the appearance of prominent artists at the different concerts and failing to substantiate the announcements.

"Where do we live, anyway? In Podunk?" he asked. "Where is it to end? I am not large enough as a force to pull Brooklyn out of this rut. Some one else may do it; it ought to be done."

Mrs. Dunham's numbers were Elgar's "Speak, Music," Schubert's "Who is Sylvia?" and "The Wanderer," Schumann's "Song of the Sleepers" and "Jephtha's Daughter," Robert Franz's "Dearest Love, Look Kindly on Me," "The Rose Complained" and "Through the Valley," Brahms's "Minnelied" and "Dearest Maid Beneath the Heaven," Tschakowsky's "The Dawn of Spring," Greig's "She is So White" and "My Thoughts Are as the Mighty Hills," Villiers-Stanford's "I'm Coming Back to Ireland," Macdowell's "The Robin Sings in the Apple Tree," Arthur Foote's "The Sailor's Longing" and three Nevin songs.

## MISS MUNDELL'S MUSICAL.

Brooklyn Teacher Presents Pupils in An  
Interesting Programme.

At the matinee musicale by the pupils of Miss M. Louise Mundell, at the Pouch, on Wednesday of last week, Miss Mundell presented a popular programme in the rendering of which she was assisted by Julian Ross, pianiste. The more advanced pupils who participated were the Misses Theodora B. Dennis, Harriet M. Stilwell, Lila M. Darling, Anna W. Beach and Edyth Brown, and Mesdames Chauncey G. Cozine, George A. W. Brown and Elizabeth G. Clark.

Among some of the interesting offerings were "Spring is Coming," sung by Mrs. Brown and Miss Mundell, and "Nearest and Dearest" (Tuscan folk-song), Garacciolo; Miss Darling, in "O, Robert, Robert" ("Robert le Diable"), Meyerbeer; Miss Brown, in "Lehrdeine Waugan Weaine Wang," Jensen, "Nur wer die Sehnsucht kent," Tschakowsky, and "Blow, Blow, Thou Winter Wind," Sargeant.

## ALBANY PIANISTE TO MAKE DEBUT

Lizetta M. Kass Will Give Her First Recital Since Her Return From  
Europe This Week.

ALBANY, N. Y., Feb. 4.—Lizetta M. Kass, an Albany girl who for four years has been studying abroad, will make her American debut as a concert pianiste here on Thursday, February 7, in the ballroom of the Hotel Ten Eyck.



LIZETTA M. KASS  
Talented Young Albany Pianiste who Recently  
Returned from Leipsic

Assisting her will be Dr. J. Albert Jeffrey, formerly organist of All Saints' Cathedral, but now of the New England Conservatory in Boston; Adolph Bak, violinist of the Boston Symphony Orchestra, and Clarence B. Shirley, the Boston tenor.

Miss Kass is the daughter of Mrs. Sophia Kass of this city and from her earliest childhood has shown marked musical ability. She received her first instruction from Prof. John Kautz in Albany. When she was but fourteen years of age she entered the New England Conservatory, where, after a course of three years, she was graduated in 1901 with high honors. Since that time she has been studying in Leipsic with Professor Teichmüller.

In addition to her technical achievements she possesses exceptional temperamental gifts, and her public appearance here will be one of the most important musical events of the year.

## English Musical Play in New York.

"The Little Michus," music by Andre Messager, and text adapted from the French by Henry Hamilton, received its first American performance at the Garden Theatre, New York, Thursday night of last week. The play has just had a long run at Daly's Theatre, London, and served to introduce George Graves, an English comedian, to this country. The music is characteristic of Messager, which means that it is dainty and melodious. Flavia Arcaro, who sang in "The Student King," is in the cast, other members of which are Alice Judson, Ruth Julian, Elit-Proctor Otis, George Fortescue and Mabel Cox.

## POKES FUN AT MODERN MUSICAL TENDENCIES

Sir Alexander MacKenzie  
Talks on Strauss and  
Reger in London.

LONDON, Feb. 2.—In the first of two lectures on "The Latest Phases of Music," Sir Alexander Mackenzie, principal of the Royal Academy of Music, gave vent to the opinion of many thinking musicians on the subject of Richard Strauss and Max Reger.

Commenting, in the outset of his remarks, on the freedom with which some modern composers write whole pages of consecutive common chords, with their consequent fifths and octaves, and on the frequency with which they resort to what are called "false relations," Sir Alexander sat down at the piano, played a few rather startling illustrations of this sort of composition, and said it all seemed to him "very like little boys getting into a forbidden jam cupboard, and giving themselves a real, genuine treat."

"Nowadays," he went on, "Strauss uses entire dissonant chords without the least hesitation, and counterpoint which does not fit, either separately or in conjunction, on the top of them." Here Sir Alexander played a few bars from the "Heldenleben," and remarked that "however much our ears may have become used to plenty of dissonance, this kind of so-called counterpoint makes no pretense at chiming together at all, and is merely a jumble of cacophonous sounds."

The composer of "The Domestic Symphony" Sir Alexander characterized "a modern of the moderns, who drives his musical motor at breakneck speed, disdainful of all police traps"; the opera "Salome" an "exhibition of bad art and questionable taste, teeming with musical exaggerations of the most disgusting and repulsive kind," and "a great desert of the most hideous combinations of sound ever put on paper."

Transferring his attention to Max Reger, Sir Alexander described that composer as an off-shoot from Strauss and an excellent example of the process popularly known as "going one better."

"Though Max Reger's writings have not either the intention, the force, the color, or the animal spirits of Strauss's work, they represent an interesting phase of music, as revealing the art stripped not only of its last remaining principles, but of at least two of its vital characteristics—melody and rhythm. What remains is a monotonous and featureless product. If one could imagine such a thing as 'sterilized' music—music without emotion or expression—one has it here."

## Concerning Large Brass Bands.

A Toronto reader of MUSICAL AMERICA signing himself "Friend," takes exception to the statement in a Boston news item, to the effect that the Musicians' Protective Band which plays in Mechanics' Hall (325 musicians), Boston, February 10, is the largest organization of its kind ever assembled under one director. He asserts that a band of 600 musicians played in Queen's Hall, London, in 1902, and that forty bands combined (1,400 men) gave a concert at Aldershot in 1906.

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COMING SEASON 1906-7



## SECOND CONCERT OF THE NEW ORCHESTRA

Wallace Goodrich Presents  
Interesting Items in  
Boston.

BOSTON, Feb. 1.—The second orchestral concert at Jordan Hall, Wallace Goodrich conductor, was given last evening before a large and enthusiastic audience. The programme:

Engelbert Humperdinck  
Prelude to "Hänsel and Gretel."  
Horatio Parker  
"Cáhal Mór of the Wine Red Hand."  
Rhapsody for baritone and orchestra, Op. 40.

César Franck  
Psyche's Slumber  
Psyche borne away by the Zephyrs  
Psyche and Cupid  
From the symphonic poem, "Psyche."

Johannes Brahms  
Academic Festival Overture, Op. 80.

In arranging programmes Mr. Goodrich shows his good sense and knowledge of what is desirable in concerts of this nature by making them short as well as interesting. The César Franck was comparatively new to Boston; two of the movements have never been played here before. The rhapsody by Parker was of particular interest, and Ralph Osborne, the soloist, gave much pleasure by his rendering of the number.

Speaking of this portion of the programme, Philip Hale had the following to say in the Boston "Herald":

"Mr. Parker's 'Cáhal Mór,' a rhapsody on Mangan's poem, which is itself a rhapsody, is on the whole the most imaginative of his works. The flight is not always sustained. It is highest, and its brilliance is resplendent, in the verse beginning 'Then saw I thrones and circling fires.' Here the musician sees with the poet's eyes; he, too, hears the 'thrilling chime'; he, too, lives in the time, in the reign of Cáhal Mór.

"Mr. Osborne, returning from Europe about two years ago, sang in a recital here and then gave proofs of vocal and musical intelligence, and often charmed or thrilled the hearer by his diction. He has since been heard in a minor part in Mr. Converse's opera. A singer with his gifts, knowledge and evident enthusiasm for his art should have frequent opportunities of being heard."

It is safe to say that the success with which the efforts of Mr. Goodrich have been met in these orchestral productions will probably result in their becoming a feature in the musical season of Boston hereafter. Mr. Goodrich is a capable conductor, a thorough musician and is a valued member of the faculty of the New England Conservatory of Music.

D. L. L.

## NEW ORLEANS OPERA SEASON CONCLUDED

Nordica, Constantino and  
Other Singers Repair to  
St. Louis.

NEW ORLEANS, Feb. 3.—A splendid performance of "Les Huguenots," with Mme. Nordica as *Valentine*, brought the San Carlo Opera Company's New Orleans season to an end last night.

If anything, the diva's rendering of the rôle has broadened dramatically, while her superb singing and acting of the duet with *Raoul* fairly electrified the audience. In the latter, Señor Constantino, who sang the rôle for the first time, shared honors with Mme. Nordica and delighted the public by his voice and admirable phrasing. Both artists had to respond again and again to the enthusiastic plaudits of the house, filled to overflowing.

Mme. Nordica's appearances in New Orleans have been events of unprecedented importance in the operatic history of this city, hundreds of people being unable to gain admission to the house.

Another feature of interest in last night's performance was Alice Nielsen's delightful interpretation of the rôle of the *Queen*. This young artist continues to gain steadily both vocally and histrionically and at the end of the second act received hearty applause.

In reviewing the season of opera just completed by the San Carlo company all the newspapers have commented in the most flattering terms upon the able management of Director Henry Russell, who, in spite of many difficulties, has carried the season to such a brilliant artistic and financial success. The entire company of more than two hundred people left to-day by special train for St. Louis, where Mme. Nordica will open a week's engagement on Tuesday evening in "La Gioconda."

## MUCK DISCUSSES RICHARD STRAUSS

Predicts That "Salome" Will  
Not Prove a Lasting  
Success.

CHICAGO, Feb. 4.—In an interview with Dr. Karl Muck, published in the Sunday "Inter Ocean," the eminent conductor of the Boston Symphony Orchestra is quoted as saying:

"'Salome' is the sensation of the moment, like every new work of Strauss. It is only natural that it should be, when one considers that composer's eminence in the musical world. But I do not believe that it will live. His other operas have not endured. His 'Feuersnot,' for example, was a sensation when first produced. It has not proved a lasting success. That 'Salome' will meet with a similar fate is my firm conviction.

"Indeed, most of Strauss's later works I find of only passing interest. To three only do I return with pleasure—all of them early works. They are 'Till Eulenspiegels Lustige Streiche,' 'Tod und Verklärung' and 'Don Juan.' And since I have frankly told Mr. Strauss my opinions of his compositions I see no reason why I should hesitate to make them public. His 'Also Sprach Zarathustra' reveals a complete misconception of Nietzsche's philosophy, at least according to my views on that interesting subject, and 'Heldenleben' is a curious instance of the evils of a technique one might almost call too great.

"Here, at least, one is justified in calling his inspiration meager. His themes are fragmentary, 'short breathed,' and not worthy the marvelous technical development given them. In 'Also Sprach Zarathustra' he begins nobly. In the first eight measures he builds a glorious tonal palace. But it sinks into his technical swamp. Of course, it is possible that Strauss feels what he writes. In that case one can only regret the inability to discover the emotional impulse that has moved him. It is buried in the mass of his technical complications."

Clara Clemens, contralto, and Francis Rogers, baritone, gave a recital at the Hotel Somerset, Boston, last week. Miss Clemens, who is a daughter of Mark Twain, has a voice and style of marked individuality. She sang Rontani's "Se bel rio," Caccini's "Amarilli," Secchi's "Lungi dal caro bene," Liszt's "O Lieb," Brahms's

"Botschaft," Kjerulf's "Synnones' Song" and Haydn's "Mermaid's Song," and, with Mr. Rogers, Stanford's "Is It the Voice of the Dawn?" and Walthew's "It Was a Lover and His Lass." Mr. Rogers's songs were: Secchi, "Love Me or Not"; recitative and air, from Purcell's "Dido and Aeneas"; Purcell, "I'll Sail Upon the Dog-star," from "The Fool's Preference"; and, "She Never Told Her Love."

## DAMROSCH PRESENTS WORK BY CONVERSE

New York Symphony Orchestra Gives Good Programme in Carnegie Hall.

The New York Symphony Orchestra, under Walter Damrosch's baton, gave the seventh pair of its New York series of concerts in Carnegie Hall on Saturday evening and Sunday afternoon.

There was no soloist. The programme consisted of Schumann's third symphony, the "Rhenish," in E flat; the love music from the second act of Wagner's "Tristan und Isolde"; Frederick S. Converse's "Festival of Pan," and Sir Edward Elgar's "Enigma" variations, Op. 36.

The "Festival of Pan" had never before been heard in New York, though it is not one of Mr. Converse's more recent compositions. It was rather unfavorably situated on the programme but proved to be a work of large dimensions and brilliant orchestration.

The "Rhenish" symphony, one of the most infrequently heard of Schumann's orchestral works, was of refreshingly spontaneous beauty in contrast to the compositions of modern schools that are being conscientiously exploited this season.

The "Tristan und Isolde" music was, as usual, well received. Mr. Damrosch's arrangement of the scene in which *Brangäne's* voice with its ominous warning falls unheeded on the lovers' ears, being especially effective.

### Charles Dalmores Re-engaged.

Oscar Hammerstein, who continues to make his engagements for the second season of opera at the Manhattan, signed on Saturday Charles Dalmores, the French tenor of the organization. Mr. Hammerstein has a very advantageous arrangement with all his artists. He put into all their contracts the condition that he could have their services for another term of two years on condition that he decided to continue his performances.

**CARNEGIE HALL NEW YORK** Tuesday, Feb. 12  
Wednesday, Feb. 13  
JOINT CONCERTS BY THE  
**PITTSBURGH ORCHESTRA** (65 PLAYERS)  
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The program of February 12 will include

### BEETHOVEN'S NINTH SYMPHONY

Mr. Paur will direct, and these are the soloists: Mrs. Corinne-Rider Kelsey, Miss Janet Spencer, Mr. George Hamlin and Mr. Herbert Witherspoon. This program will also include works for the Choir both a *capella* and with Orchestra, which Mr. Vogt will conduct. The February 13th program will be shared by Choir and Orchestra, and in addition will include Busoni's arrangement of Liszt's Spanish Rhapsody for piano and orchestra.

These concerts mark the first serious co-operation in New York between a distinguished musical organization representing His Majesty's domains and one of the permanent orchestras of the United States.

PRICES: \$2.00, \$1.50, \$1.25, \$1.00, and 75c.

Sale began Wednesday, January 2, at Box Office, Carnegie Hall; Luckhardt & Belder, 10 East 17th Street; Office, Musical Art Society, 1 West 34th Street.

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She has a superb tone, big, sonorous, rich and wide in range. *The Sun*.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Wilfulness and beauty may both be discerned.

*Evening Mail.*  
Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach-playing has never been heard here.

*Evening Post.*  
She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch. *Tribune*.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility. *World*.

**Coming Appearances:**  
Jan. 3—Boston Symphony Orchestra  
" 7—Second New York Recital

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**Boston**  
To say that she achieved success is to put it all too mildly. Hers was a blazing triumph; a complete conquest. This girl is without question the greatest and most important new voice in pianoforte playing that has sounded upon us for a decade at least. *Journal*.

The eager warmth of youth was in all her playing, but of a youth that has learned so soon to control itself, that knows the secrets of design and proportion. *Evening Transcript*.

She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists. *Herald*.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order. *Globe*.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression. *American*.

Jan. 12—Second Boston Recital  
" 16—Philadelphia Recital  
" 27—New York Symphony Orchestra in a special Grieg program

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## COLLEGE OF MUSIC STUDENTS IN CONCERT

The New York German Conservatory of Music, Carl Hein and August Fraemcke, directors, may well be proud of the way in which the pupils of the college acquitted themselves at the concert given Sunday evening in Carnegie Hall. Instead of the usual perfunctory performance of pupils' recitals, the evening progressed with a dash and swing that made



**LILLIAN J. WADSWORTH**  
Pupil of August Fraemcke at the New York College of Music

even the long programme, lasting over two and a half hours, seem short.

The hall was almost completely filled by an audience which applauded with a warmth that could not but have flattered artists of standing.

The greatest honors of the evening fell to Richard Burgin, violinist; Lillian C. Funk, soprano, and Lillian Wadsworth, pianiste.

Richard Burgin, a youngster still in Knickerbockers, but who is nevertheless well known to local concert goers, played the "Adagio Religioso" and "Finale Marziale" from Viextemps's Concerto in D minor. His tone was broad; both his manner and rendering of the work re-



**LILLIAN C. FUNK**  
Pupil of Arthur Claasen at the New York College of Music

markably dignified. He played with conviction and utterly without affectation.

In Lillian Funk it is not difficult to see a future diva. Her air from "Tannhäuser," "Dich Theure Halle," has been worse sung by better known singers. Her voice is particularly large and full in tone, with a bright ringing quality that bespeaks its youthfulness. Miss Funk sang with an ease of tone emission and sureness of vocalization, with an artistic finish, that aside from the beautiful quality of her voice, were a delight and are an indication of the teaching which has produced such a pupil.

"Hungarian Fantasie," by Liszt, was announced on the programme to be played by Lillian Wadsworth. When a slip of a fair-haired girl of about fifteen came forward, we looked again to see if there had been no mistake. When the huge chords and elaborate passages of the "Fantasie" thundered forth we marveled at the hands of almost childish slenderness and fragility, that could command such a tone. The spirit and verve with which the child played were exceptional.

Another little pianiste who acquitted herself nobly was Anna Cohen, a little girl of about twelve years who played Mendelssohn's Concerto in G minor with much lightness and grace of execution.

Lillian Keena, also a very young girl, exhibited a fine feeling for rhythm and a firm touch in the first movement from Schumann's Concerto in A minor, for piano.

Arthur Wilde gave a smooth and fin-



**RICHARD BURGIN**  
Young Violinist who Played at College of Music Concert

ished rendering of Servais' "Souvenir de Spa," for cello, to the accompaniment of the orchestra.

Frank Williams, also, did excellent work in Bruch's Concerto in G minor, for violin.

The opening and closing numbers of the programme were the first movement of Beethoven's "Eroica" Symphony, conducted by Mr. Hein, and a Brahms "Hungarian Dance," conducted by Mr. Fraemcke. Both were thoroughly enjoyable. Mention should be made of the excellence of the orchestral accompaniments throughout the evening.

## PRETENSE RETARDS MUSICAL PROGRESS

Correspondent Sees Good in Sincere Criticism of "Salome."

To the Editor of MUSICAL AMERICA:

I am not a musician, but I read MUSICAL AMERICA, the evident sincerity and devotion to the interests of music being the features which appeal most to me. I have, of course, read the comment on "Salome," and have read much other comment.

There is just one thought I should like to express; if there is any one thing which has clogged music in America, paralyzed advancement, and debauched public taste, it is insincerity and pretense. People have pretended that they like certain music, merely because it was "the thing." Where does a pupil end who pretends that he understands a lesson, in any study, when as a matter of fact he does not? Why, he ends in wandering off into vacuity, ends in a morass of ignorance and half-knowledge. If he does not understand, let him say so frankly; then he can be taken over the ground again, and will have the solid earth under his feet and be ready for another advance.

People who could not have told the difference between Beethoven and John Philip Sousa joined the throng of Wagner devotees and America floundered for some years in chimera-charged fogs of blare and discord (as their untrained ears heard it) until it finally became the fashion to really know something about music—this art-science which rests on a basis as simple as the multiplication table, but is capable of permutations that run to infinity. And this real knowledge affords ground for hope that Richard Strauss will be properly rebuked for perverting the art to such base uses, thereby debauching his proven powers and showing a strain of mentality of which he should be thoroughly ashamed. For those who know, know that it is unnecessary to art that it be made the vehicle of animalism. There is no new harmony or melody or possible sheaf of tone that cannot be brought out in the service of the decent aspects of humanity. If he thinks otherwise, then let him keep silent; the world will be the loser by all that he composes like "Salome."

As I say, there is hope for musical America when people are not afraid to condemn a vicious and degrading although brilliant piece of work, instead of accepting it and pretending that they like it. I think the age of pretense is fairly well on the way to the past, in this country. That it is so, is the most encouraging development of a century, for musicians. At least that it should be seems unmistakable to a layman who feels confident of ability to show possession of fair intelligence, and who finds for some reason that the music he likes best is that which the most of the best musicians praise the highest.

I am, very respectfully,

WALTER CAMPBELL.

No. 1337 Neil avenue, Columbus, O.

## CONSERVATORY FOLK HAVE CELEBRATION

Alumni Association of Boston School of Music Holds a Mid-Year Reunion.

Boston, Feb. 2.—Thirty-seven graduating classes of the New England Conservatory were present at a mid-year meeting at the Alumni Association last evening. The occasion was notable in many respects and one of unusual interest to all people associated in any way with this excellent musical institution.

In the receiving line were F. Addison Porter, president of the Alumni Association; Clara Tourjee Nelson, secretary of the association and a daughter of the founder of the conservatory; Mrs. Austin C. Wellington, a graduate in the class of

1870 and the oldest graduate present; Ralph L. Flanders, general manager of the conservatory, and Mrs. Flanders; Louis C. Elson, a member of the faculty, and Mrs. Elson; J. C. D. Parker of the faculty and Harold Cote, president of the senior class. The early part of the evening, was devoted to a reception held in the spacious parlors on the first floor. Later all adjourned to Jordan Hall, which was attractively decorated with the school colors of yellow and white.

The representatives of the classes from 1870 to 1906 inclusive were seated on the stage. The entertainment was opened by President Porter, who introduced as toastmaster Percy J. Burrell, 1896, second vice-president of the association. The representatives from each class responded with short speeches and original compositions. Louis C. Elson gave one of

his inimitable bits of verse, specially prepared for the occasion, in which he gave some characters of the faculty in rhyme.

The class of '71 was represented by J. C. Bartlett, the composer and teacher of this city, and he sang in his most pleasing manner "A Dream," which is perhaps one of his most popular compositions.

A composition for piano and organ by Henry M. Dunham of the class of '73 was played by Frank Watson, '05, and Wilson T. Moog, '05. One of the interesting compositions was by John Craig Kelley, '89, entitled "March for the Funeral of a Rag Doll." Songs were given by Mary E. Williamson, '99, Lucy Anne Allen, '00, and Arthur D. Babcock, '03.

Following the entertainment an excellent spread was enjoyed and the affair was enthusiastically voted a complete success.

D. L. L.



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The first male choir in a Catholic church in Florida was organized recently in St. Augustine.

Mrs. Mabel Thurlow Baumgarten, a former piano and vocal teacher and soprano in one of the prominent churches in Buffalo, has settled in Cleveland.

The engagement has been announced of Mabel Hill, organist of the First Presbyterian Church, Oakland, Cal., and Lowell Redfield, choir director of the Church of the Advent.

Kathryn Granger, contralto, and graduate of Albion Conservatory of Music, has come to Detroit to take up a course in church, concert and oratorio work under Elvin Singer.

Rose Ford, the young violiniste, was the soloist at the concert recently given by the New York Lyric Club, under the direction of Dr. Ian Jackson. Her success was most pronounced.

Last Tuesday's meeting of the Musical Club, Pittsburg, was especially interesting, as the programme was devoted to works by women composers, among whom were Chaminade and Liza Lehmann.

Marshall W. Giselman, organist of Calvary Presbyterian Church, San Francisco, gave a recital at the church Thursday of last week and was assisted by Charles Trowbridge, tenor, in rendering an excellent programme.

Alvah Glover Salmon gave a recital recently before the Heptorean Club of Somerville, Mass., playing the Schumann Sonata, Op. 11, and pieces by Bach, Godard, Greig, Meyer-Helmund, Scharwenka, Kjerulf and Rubinstein.

Mrs. Louise Unsworth Cragg, pianiste, and Professor William Yunch, violinist, both members of the faculty of Detroit Conservatory of Music, recently presented an excellent programme before a large audience of music lovers.

"The Lotos Eater" is the title of the musical comedy which will be given this year by the Hasty Pudding Society of Harvard University. E. Ballentine, '07, composed the score and the book and lyrics are by D. W. Streeter, '07.

The junior pupils of the Detroit Conservatory of Music recently presented a programme which did credit to their teachers. Lorinda F. Smith, soprano, and Emma McDonald, 'cellist, lent their able assistance to the evening's entertainment.

Loudon Charlton, the well-known impresario, has returned from a trip through the South, where he has completed arrangements for a Spring Festival tour for the Damrosch Orchestra, and an extended tour by Mme. Sembrich at the conclusion of the Metropolitan opera season.

A musicale was given last week by Elsie Kennedy, a pupil of the Buffalo School of Music, in which the young pianiste showed herself to be a musician of no mean ability. Her programme was representative of Rachmaninoff, Chopin, Schumann, Mendelssohn, Schütt and Tours.

An excellent programme, free to the public, was given last week at the First Reformed Church, Yonkers, N. Y., with Mrs. Carl P. Schroetter, soprano; Pauline Martin, contralto, and Harold Fink, organist, as soloists. Among the organ solos were Handel's Fifth Organ Concerto, Buck's "Triumphal March" in D, and a "Serenade" by Gounod.

With a cast including Mrs. Wilbur Thomas, Edward McCollough, Isabelle Williams and George Morton, "Pinafore" was given Friday of last week, in Bloomington, Ill., by George Herbert and Charles Sindlinger, under the auspices of the Associated Charities. A chorus of sixty voices and elaborate stage settings added to the effectiveness of the performance.

George Clifford Vieh, dean of the musical department of Wilson College, Philadelphia, recently presented at Witherpoon Hall an artistic and musicianly programme for the purpose of swelling the endowment fund of the college. Stella L. Hitchcock, soprano, did creditable work and won warm applause. Bertha Emily Harding, as accompaniste, was all that could be desired.

Arthur Ingham recently offered one of the finest organ recitals ever presented to a Toronto public, in Central Methodist Church. He played with delightful feeling and unerring technique Hollin's "Rondo in B flat." One of the most pleasing numbers on the programme was a "Gavotte" in E flat by the organist himself. Frank Benrose, tenor, sang two solos by Sullivan and Benedict with fine effect.

The tour now being arranged for Clara Clemens, contralto, and Marie Nichols, violiniste, is arousing considerable interest. It was Loudon Charlton's original intention to book these artists for two weeks only, but the combination has proved so attractive that there is every likelihood of the two artists appearing together for six or seven weeks. Following their appearances in New England they will be heard in the Middle West and possibly in the South.

Pupils of Mrs. William Luderer and Margaret Luderer of Detroit, assisted by the choir of St. Andrew's Church of that city, under the direction of H. P. C. S. Stewart, gave a recital Thursday evening, at which the programme was interpreted by Comfort Hull, Pearl Jordan, Elsie Jacobi, Lois Wilson, Mary Van Wagoner, May Himes, Frances Curtis, Laura Henrion, Ethel Honey, Irene Bezner, Pansy Andrus, Grace Wilcox and Helen Wilford.

The semi-annual recital of the Musical Club of Hartford was recently given before a large and appreciative audience. Miss Bradin's interpretation of a group of songs by McDowell called forth an encore as did Rossi's "Ah! Rendimi" sung by Mrs. Reynolds. Mrs. Miller, Mrs. Brandagee, Miss Brandagee and Mr. Eitel, sang the "Andante" from Haydn's "Kaiser Quartette," effectively. Miss Baker's rendering of Chopin's Nocturne No. 1 displayed warmth and color.

An enjoyable entertainment was given in the Y. M. C. A. hall, Montreal, Wednesday evening of last week by Professor Héraly with the assistance of Bertha Savage, soprano; Elsworth Duquette, basso; Charles Reichling, violinist; P. Schneider, 'cellist, and J. J. Closset, pianist. The latter three are organized under the name Beethoven Trio. Recalls were the order of the day, and everyone got his share of applause. Mr. Héraly played clarinet solos by Hasenauer and Corbin. Other composers represented were Beethoven, Flégier, Saint-Saëns, Grieg, Wolf and Beyer.

Under the direction of Lynn B. Dana, of the Dana Musical Institute, of Warren, O., an interesting programme of numbers was given Thursday of last week. Herbert's "American Fantasie," Saint-Saëns's "Danse Macabre," and a "Serenade Roccoco," by Meyer-Helmund, were given by the orchestra. W. B. Hert, violinist, gave Hubay's "Hejre Kati," B. D. Gilliland played Nevin's "Rosary," arranged for the cornet; J. D. Cook, clarinetist, rendered Harmston's "Serenade" and Mr. Dana gave an interesting reading of Chopin's first "Nocturne" and a Tchaikowsky "Humoreske."

De Funiak, a city in Florida, has just had its first grand opera. "Martha" was presented and was criticised as follows in one of the local papers: "When we consider that it was presented without the usual accessories of a chorus, and a piano for orchestra accompaniment that would give a Hottentot the creeps, it was exceptionally good. Only the principal parts were taken, and much that is usually sung was given in dialogue form; but the voices, if we except the tenor, were good, and the tenor—well, his nasal twang would do credit to a Maine fisherman. But, for all, it was worth hearing."

After seventeen years of absence, Olga von Radecki, the pianiste, signaled her return to Boston by a recital, last week, at which she demonstrated her absolute artistic sincerity. A pupil of Clara Schumann and Raff, her playing was in marked contrast to those pianistic products of our own time, who put technique and tortured temperament first, and understanding of the composer second. Miss von Radecki gave a noble interpretation of Schumann's "Kreisleriana," Brahms's "Rhapsodie," Op. 79, Schütt's arrangement of waltzes from "Fledermaus" and a group of smaller things by Russian composers. Beethoven's Sonata, Op. 81, was also played by Miss Radecki with breadth of style, but as an interpreter of Beethoven she is not so successful as in the more romantic school.

The senior students of St. Joseph Academy, St. Paul, recently presented a programme devoted solely to compositions by Mozart. The young performers were imbued with the Mozart spirit and the result was a gratifying success. The technical demands of the Sonata in D major were ably met by Miss Weiden-

borner. Miss Connel and Miss Fitzgerald both did creditable work as did the following participants: Florence Byrnes, Mary Byrnes, Catherine McCann, Agnes Holton, Agnes Kennedy, Grace Donohue, Nellie Maloney, Brownie Jamieson, Magdalen Rentz, Josephine O'Keefe, Agnes Wessel, Ethel McGuire, Ethel Weidenborner, Marie Connell, Gertrude Connell, Helen Daley, Frances Osburg, Martha Rentz, Catherine Reis, Genevieve Fitzgerald, Ethel McClure and Vera Godfrey.

An audience that completely filled Memorial Hall, Providence, R. I., attended the concert given here recently for the benefit of the tuberculosis fund of the Society for Organizing Charity. Mrs. James E. McConnell, soprano, was heard to excellent advantage in a group of songs by Franz and also in Allitzen's brilliant "Song of Thanksgiving." Mme. Avis Bliven Charbonnel gave a splendid interpretation of Chopin's "Ballade in A flat major" and was of material aid to the other soloists as accompaniste. Whitney Tew, basso, contributed two groups of songs which were received with great enthusiasm. Master Samuel Gardner displayed amazing technique and a maturity of style that caused an irresistible demand for an encore. The Einklang, under Gustave Saacke's direction, sang several choruses in a most effective manner.



By the recent death of Antonio Lorenzo de Ribas, as noted in last week's MUSICAL AMERICA, the oldest professional musician in America, and probably in the world, passed away.

He was born in Madrid, Spain, January 27, 1814, and made his debut in St. John's Theatre, Oporto, Portugal, when nine years of age. He subsequently went to London and later made his initial appearance in this country at Wallack's Theatre, New York. He settled in Boston in 1843.

The concert of the Musicians' Union in Mechanics' Hall, Boston, last Winter, was the last time he appeared in public. Then, 92 years of age, he played the oboe solo part in the overture to "William Tell." The applause he received was deafening. He was to have appeared next month at the Musicians' Union concert in Boston.

Besides a daughter, he is also survived by a grandson, Louis de Ribas, a well-known artist of Roxbury.

Simon Stamberger, an original member of Heck's brass band, the first brass band organized in Cleveland, O., died at the home of his son, Manley Stamberger, No. 1487 Euclid avenue, Cleveland, last week. Born in Saxe-Coburg, Germany, in 1822, young Stamberger came to this city in 1842. He soon became widely known as a musician.

Rocco Lamberti, a well-known musician, died last week in No. 69 Essex street, New York, where he lived with his wife and one son. He was a piccolo player in Gilmore's band twelve years ago.

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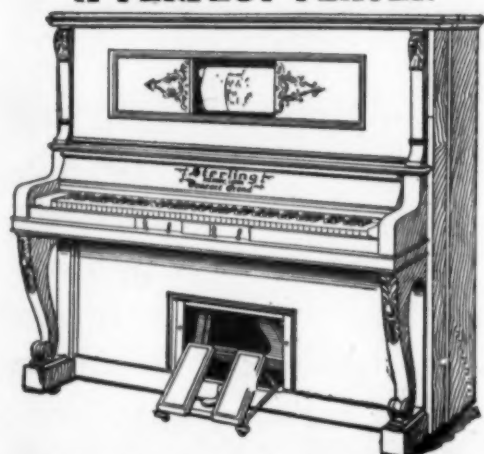
### I. Individuals

Beddoe, Daniel—Springfield, Ill., February 19; Cincinnati, February 22 and 23.  
Bloomfield-Zeiser—Philadelphia, February 9; Chicago, February 21, 22 and 23.  
Blye, Birdice—Mendelssohn Hall, New York, February 18.  
Bouton, Isabelle—Chicago, February 11.  
Carr, Forrest Dabney—Chicago, February 14.  
Cole, Kelley—Columbia, S. C., February 21; Greenville, S. C., February 22.  
Combo, Laura Louise—York, Pa., February 22.  
Crane, Ethel—Columbus, February 18.  
Croxon, Frank—New York, February 12.  
Cunningham, Claude—Buffalo, February 15.  
Dathier, Edouard—Milwaukee, February 14; Mendelssohn Hall, New York, February 21.  
Douty, Nicholas—Chicago, February 11.

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Dunham, Arthur—Chicago, February 11.  
Gabrilowitsch, Ossip—Chicago, February 17.  
Ganz, Rudolph—Chicago, February 12 and 13.  
Gebhard, Heinrich—Boston, February 18.  
Goodson, Katherine—Boston, February 13. Springfield, Mass., February 19.  
Grienauer, Mr. and Mrs.—Jacksonville, Fla., February 9 and 10; Savannah, Ga., February 11; Charleston, S. C., February 12 and 13; Bamberg, S. C., February 14; Rome, Ga., February 16; Chattanooga, Tenn., February 17.  
Hamlin, George—New York, February 12;  
Hartman, Arthur—Seattle, February 7; Minneapolis, February 22.  
Hekking, Anton—New York, February 10; Philadelphia, February 15 and 16.  
Helmont, Jerome—Detroit, February 9.  
Hollman, Josef—Chicago, February 10; Cincinnati, February 14.  
Hunt, Helen Allen—Boston, February 11.  
Johnson, Edward—Terre Haute, Ind., February 11; Boston, February 17.  
Kellert, Ralph—Montreal, February 11.  
Lhevonne, Josef—Kansas City, February 8; Omaha, February 9.  
Lichtenstein, Edmund—Detroit, February 9.  
Lindenberg, Theodore—Columbus, February 18.  
Macmillen, Francis—Mendelssohn Hall, New York, February 9.  
Malkin, Manfred—Mendelssohn Hall, New York, February 21.  
Mead, Olive—Rochester, February 11.  
Melba, Nellie—Chicago, February 16; Baltimore, February 20.  
Metcalfe, Susan—Mendelssohn Hall, New York, February 11; Boston, February 18.  
Miles, Gwilym—Chicago, February 11.  
Milligan, Edith—Brooklyn, February 15.  
Mollenhauer, Emil—Boston, February 20.  
Nichols, Marie, Milwaukee, February 12.  
Nordica, Lillian—Chicago, February 18.  
Ormund, Lilla—New York, February 11.  
Peppercorn, Gertrude—Mendelssohn Hall, New York, February 15.  
Petrushnikoff, Alexander—St. Louis, February 21; Chicago, February 24; with Mrs. Petrushnikoff.  
Rich, Thaddeus—Indianapolis, February 19.  
Rider-Kelsey, Corinne—New York, February 12.  
Rosenthal, Moriz—Philadelphia, February 12; Washington, February 14; Morgantown, W. Va., February 15; Cedar Rapids, Ia., February 18; Kansas City, February 19; Omaha, Neb., February 20; Denver, February 22.  
Ruegger, Elsa—New York, February 9; Ann Arbor, Michigan, February 15; Detroit, February 19; Washington, February 22.  
Schnitzer, Germaine—Chicago, February 17.  
Schroeder, Alwin—Chicago, February 11.  
Schumann-Heink, Ernestine—Chicago, February 9; Louisville, Ky., February 11; Cleveland, February 13; Metropolitan Opera, New York, February 15; Boston, February 17; Philadelphia, February 22 and 23.  
Shay, Jessie—Jersey City, N. J., February 12.  
Silberfeld, Mami—Mendelssohn Hall, New York, February 20.  
Silver, Sidney, J.—Milwaukee, Feb. 12.  
Speaks, Oley—Columbus, O., February 11 and 18.  
Spencer, Janet—Chicago, February 11; New York, February 12.  
Spragge, William—Rochester, February 11.  
Szumowski, Antoinette—Boston, February 17.  
Townsend, Stephen—Boston, February 18.  
Van Hoose, Ellison—Chicago, February 11.  
Witherspoon, Herbert—Chicago, February 11; New York, February 12.

### 2. Orchestras and Bands

Adamowski Trio—Boston, February 17.  
Albania Orchestra—Schenectady, February 14.  
Boston Symphony Orchestra—Boston, February 9 and 15; Washington, February 19; Baltimore, February 20; Carnegie Hall, New York, February 21 and 23.  
Boston Symphony Quartette—Boston, February 10.  
Cincinnati Symphony Orchestra—Cincinnati, February 22 and 23.



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Haarlem Philharmonic Society—New York, February 14.  
Kneisel Quartette—New York, February 11; Detroit, February 12; Chicago, February 13.  
Longy Club—Boston, February 11.  
Margulies Trio—Mendelssohn Hall, New York, February 19.  
Marum Quartette—Cooper Union, New York, February 21.  
Minneapolis Symphony Orchestra—Minneapolis, February 22.  
New York Philharmonic Orchestra—New York, February 9.  
People's Choral Union—Hippodrome, New York, February 17.  
Pittsburg Orchestra—Toronto, February 9; Buffalo (with Toronto Mendelssohn Choir) February 11; New York, February 12 and 13; Brooklyn, February 14; Northampton, February 15.  
Rochester Symphony Orchestra—Rochester, February 11.  
St. Paul Symphony Orchestra—St. Paul, February 10, 12, 17, 19 and 22.  
Theodore Thomas Orchestra—Chicago, February 11, 12, 21, 22 and 23.  
Volpe Symphony Orchestra—Carnegie Hall, New York, February 10.  
Young People's Symphony Society—Carnegie Hall, New York, February 9.

### 3. Operatic Organizations

"Madam Butterfly"—Duluth, Minn., February 8 and 9; St. Paul, February 11, 12 and 13; Minneapolis, February 14, 15 and 16; Winnipeg, Man., February 18 and 19; Grand Forks, N. D., February 20; Fargo, N. D., February 21; Butte, Mont., February 23.  
Metropolitan Opera Company—Cincinnati, February 11.  
San Carlo Opera Company—Cincinnati, February 14 and 15.

### 4. Future Events

February 11—"Dream of Gerontius," Apollo Club and Theodore Thomas Orchestra, Chicago.  
February 12—Concert of Mendelssohn Glee Club, Mendelssohn Hall, New York.  
February 14—Concert of Rubinstein Club, Waldorf Astoria, New York.

#### Melba Versus Caruso.

[W. J. Henderson in "Everybody's."]

It is said that when Oscar Hammerstein was preparing to launch himself upon the stormy waters of opera he invited a council of his friends to offer him advice. With one accord they said: "Either shoot Caruso or get him away from Conried." Mr. Hammerstein, thus suspended between crime and impossibility, laid his finger beside his nose and said: "Melba." Perhaps it would have cost him less to get Caruso out of the Conriedian fold, for Melba is declared to be the highest-priced singer on the lyric stage just now. She asserts that only Patti was ever paid more than she is. Important as this fact may be, it is still more interesting to lovers of singing to know that her voice, one of the most beautiful that the world has ever heard, has come back to its best estate. She sang last Summer in London in such a way that the critics were captivated by the ravishing beauty of her tones. It is good to have her back, but a pity that she is not here for a longer stay.

One of the most interesting features of the Welsh National Eisteddfod at Carnarvon was the reading of a paper on

folk-songs by Perceval Graves. Amusing instances were given of the manner in which folk-songs have been collected.

One investigator, being otherwise unable to get within hearing distance of some folk singers, engaged herself as temporary waitress at a tavern frequented by the rustics, who, when primed with beef and beer, chanted their quaint ditties.

Other folk-songs have been obtained by a profuse use of baksheesh. Some of them, when reduced to writing and published, have proven popular concert pieces. One peasant genius in Sussex collected 400 unpublished folk-songs, and on one occasion sang his whole repertoire to a folklorist. It took him a month to accomplish the task.

\* \* \*

"George Bernard Shaw is a great lover of music," said an actor. "In fact, before his plays became successful, he made his living as a music critic."

"He was invited by a friend one night to hear a string quartette from Italy. Expecting a treat, he accepted the invitation. And throughout the programme he sat with a stony look on his face."

"The friend, to draw a little praise from him, said:

"Mr. Shaw, those men have played together for twelve years."

"Twelve years?" said the other, in an incredulous voice. "Surely we've been here longer than that."

\* \* \*

"Jane, how long did you play the piano for Mr. Smithers last night?"

"I played for over an hour, mother."

"Well, next time play two hours. I don't like him a bit."—Milwaukee "Sentinel."

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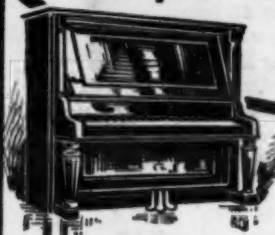
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